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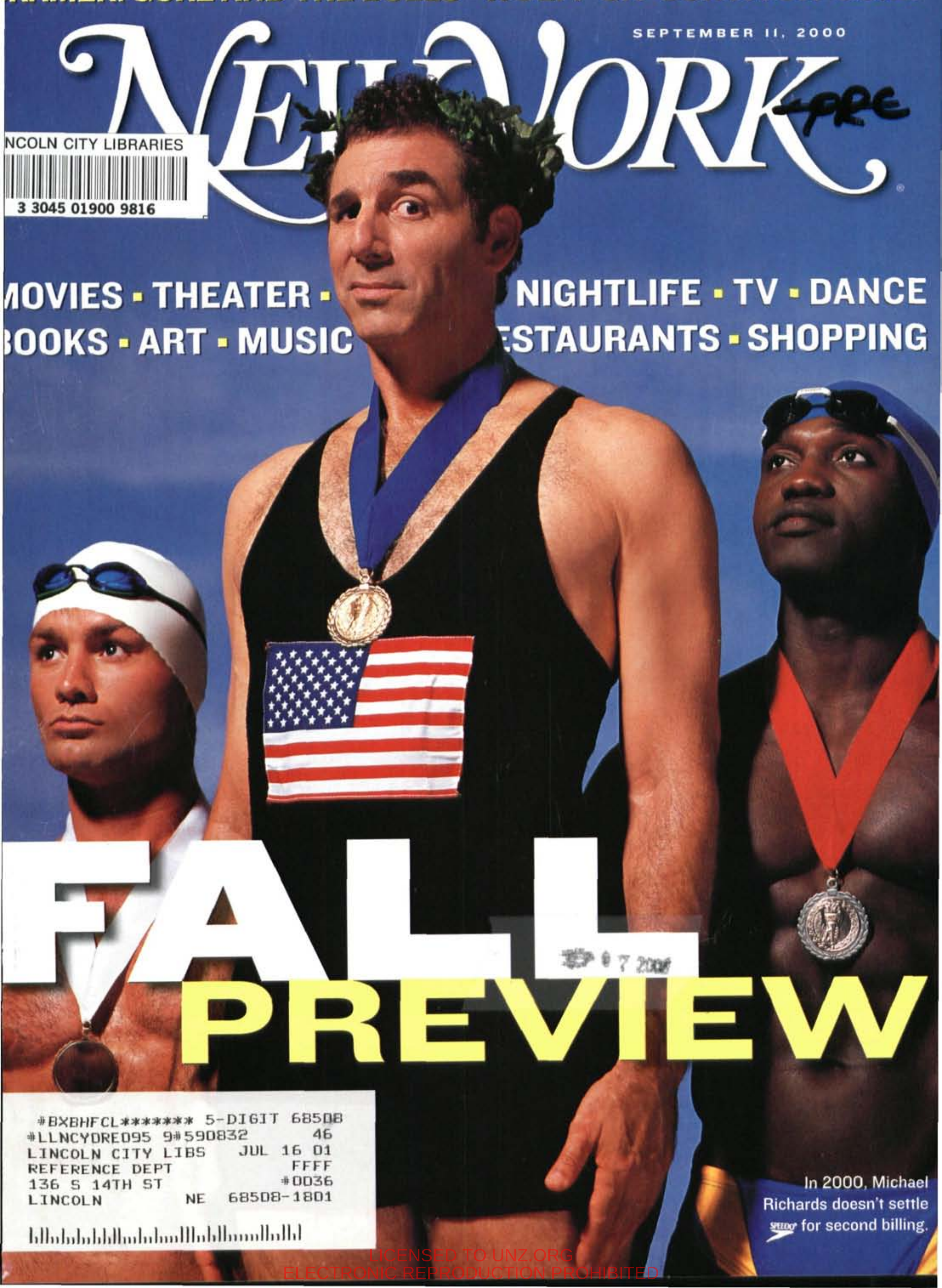

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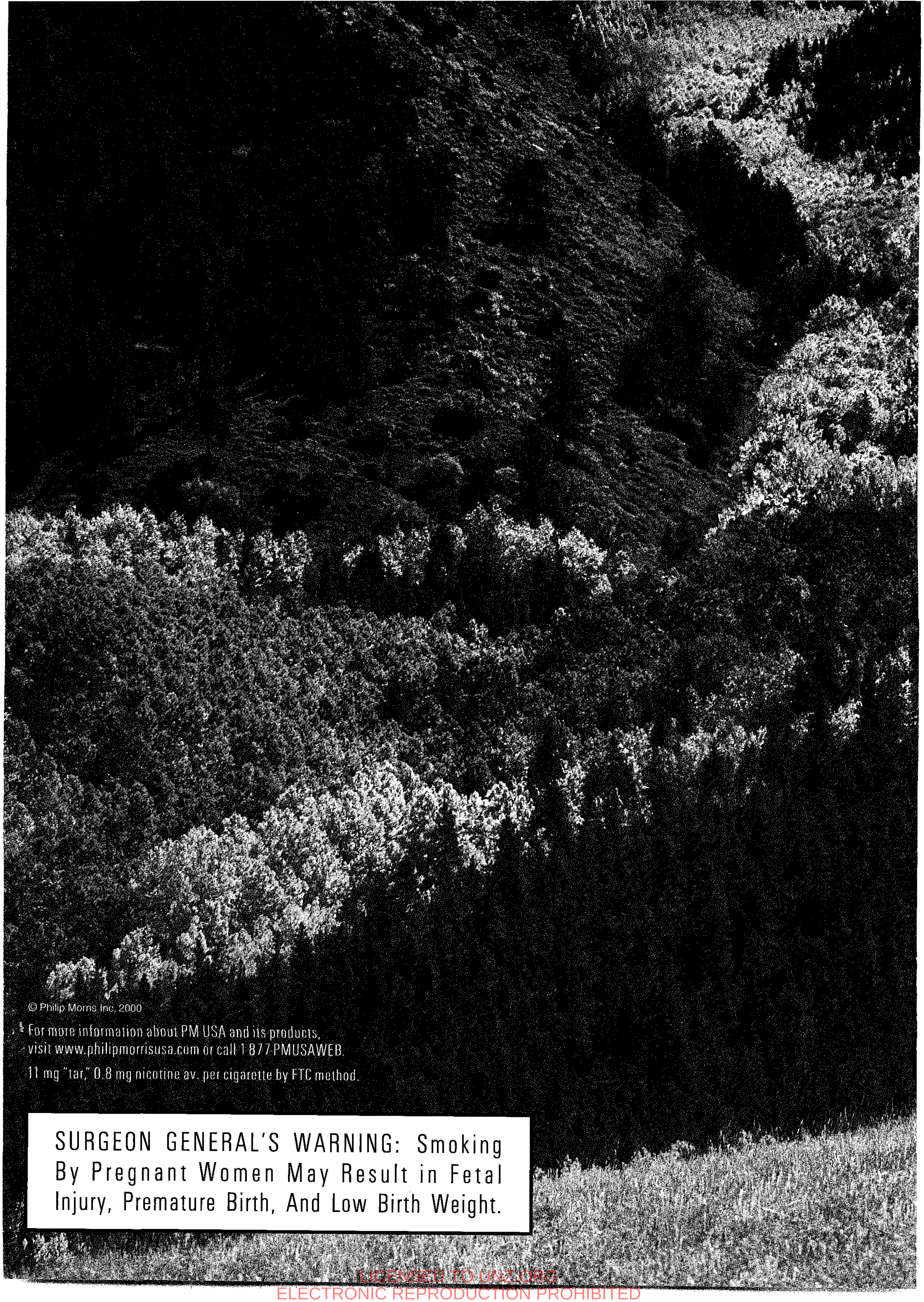

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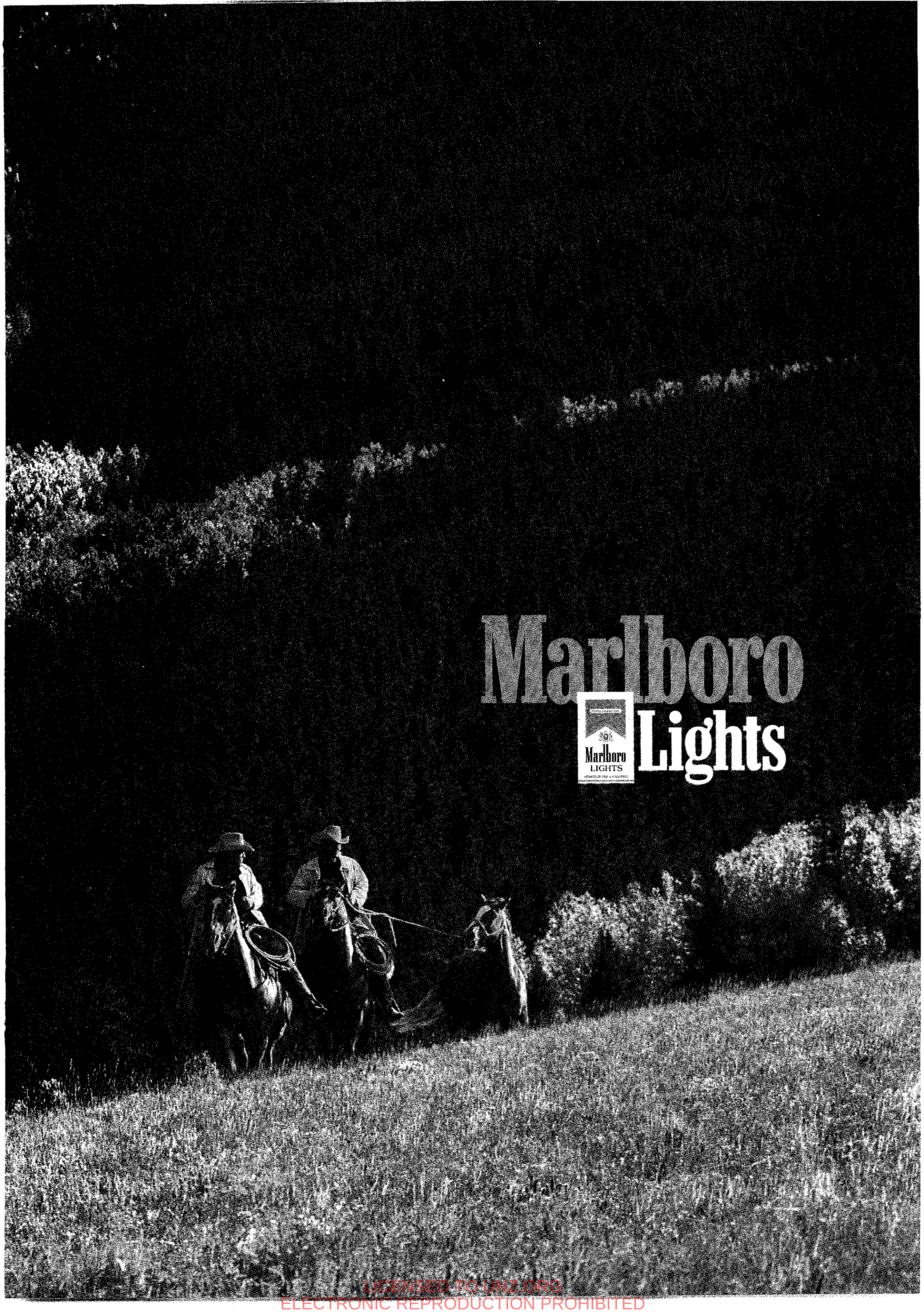
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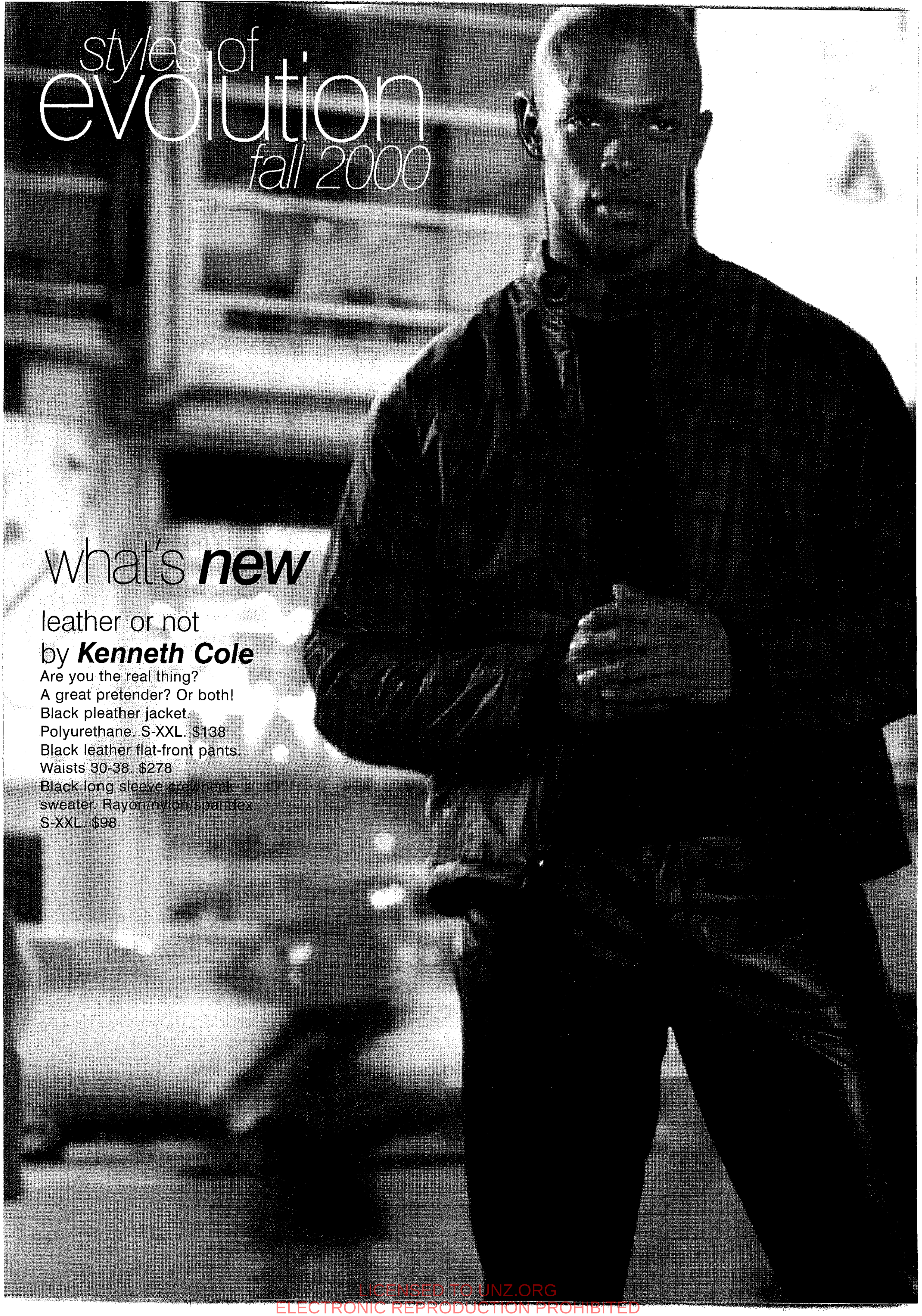

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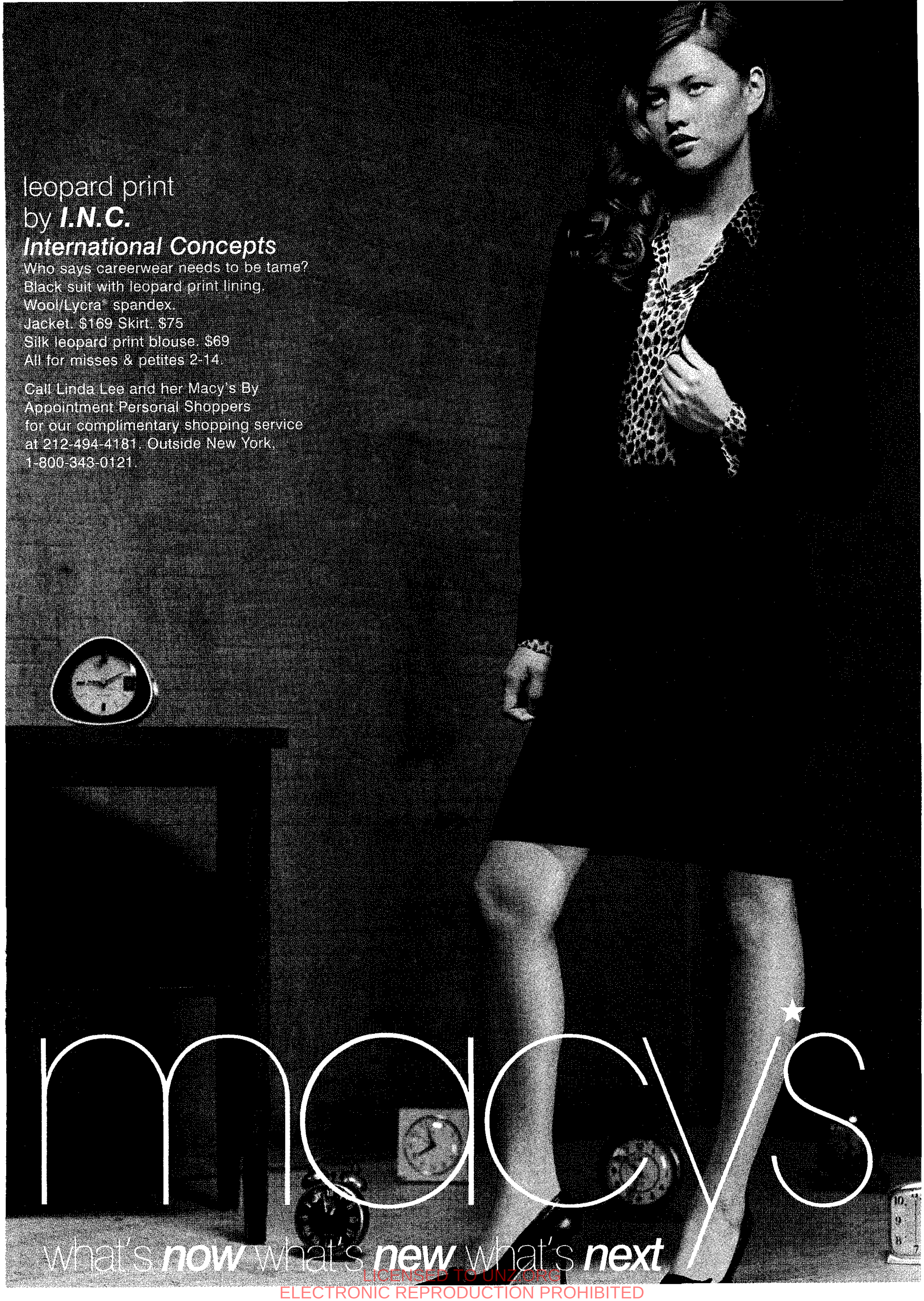

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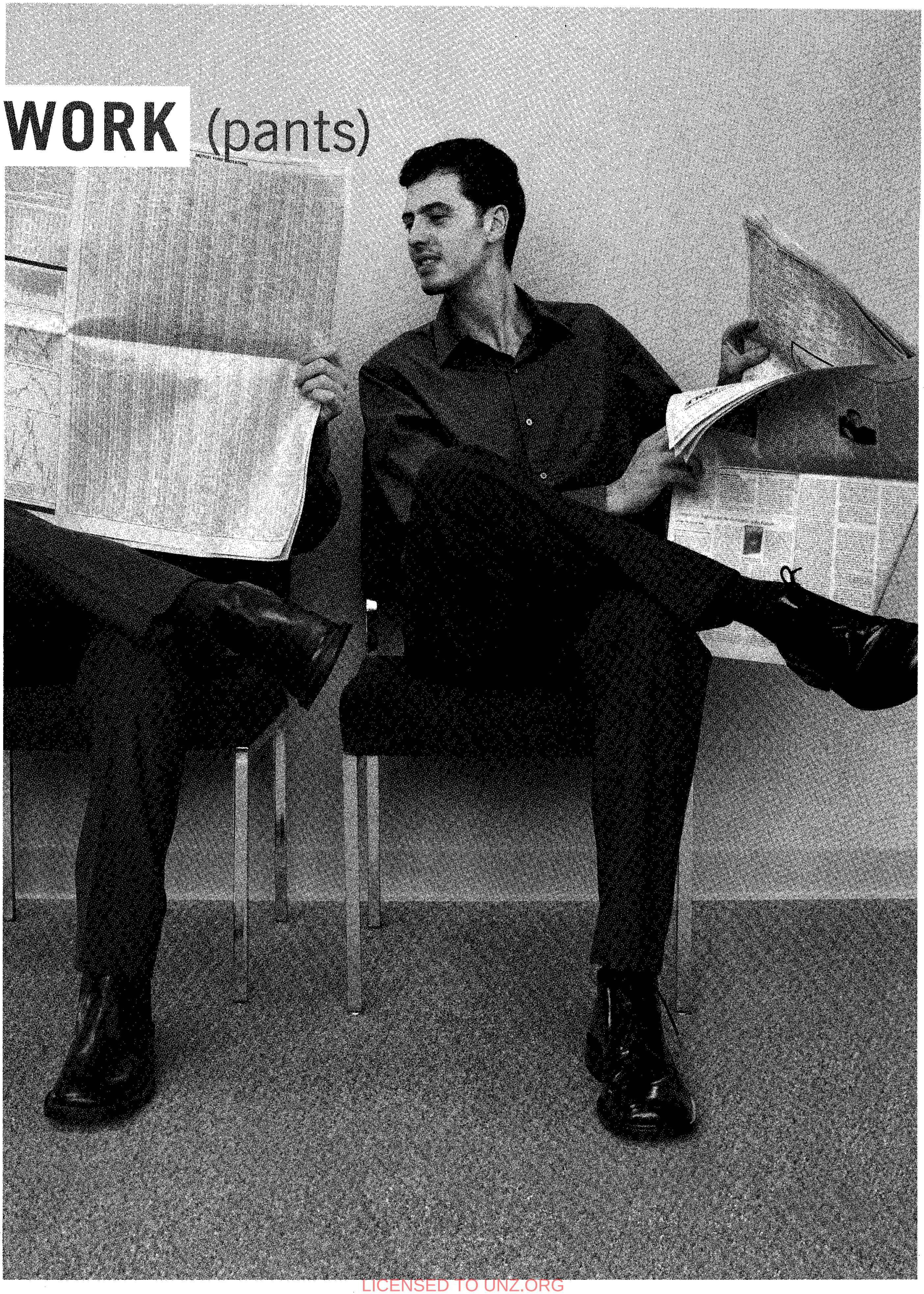

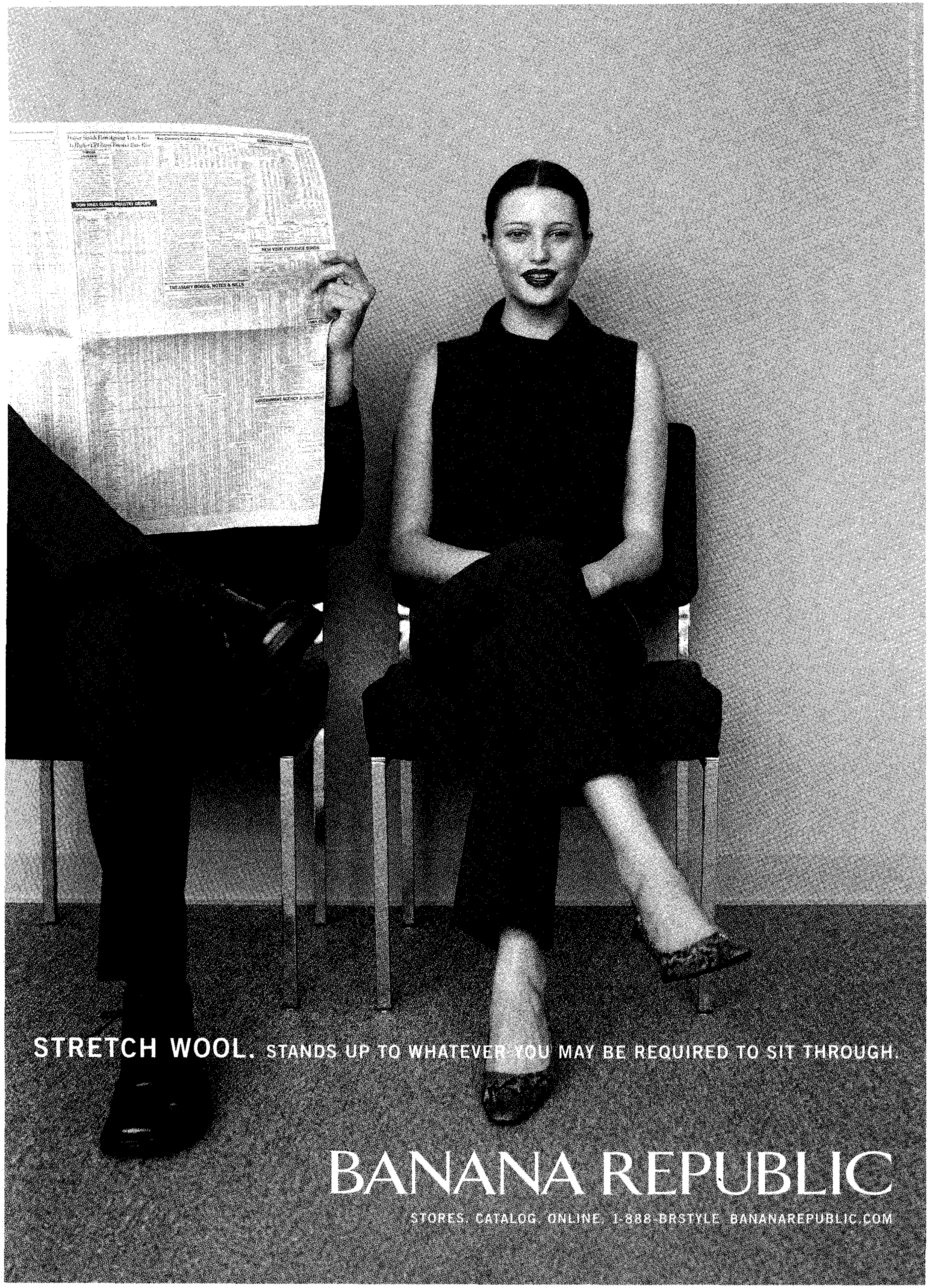
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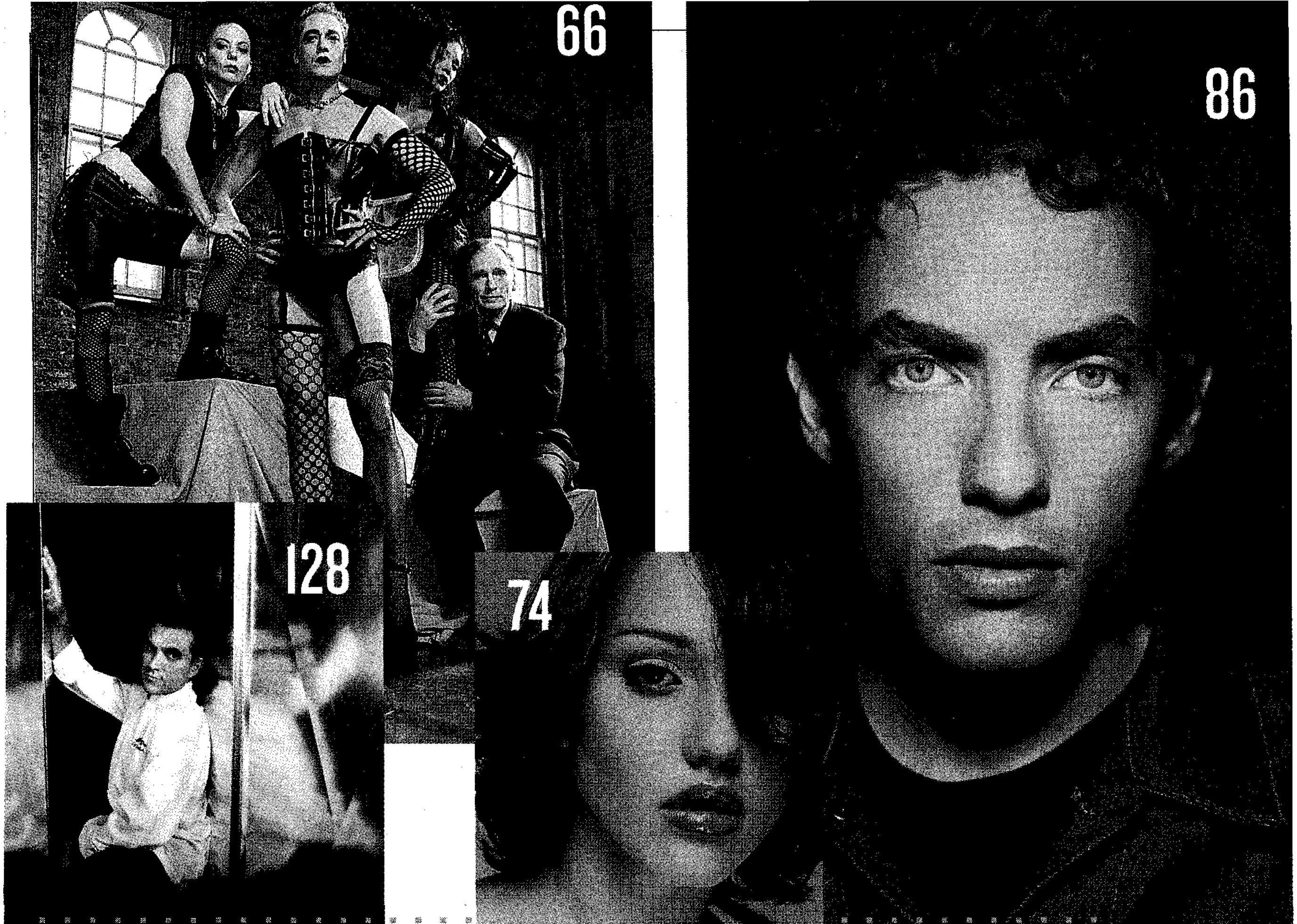

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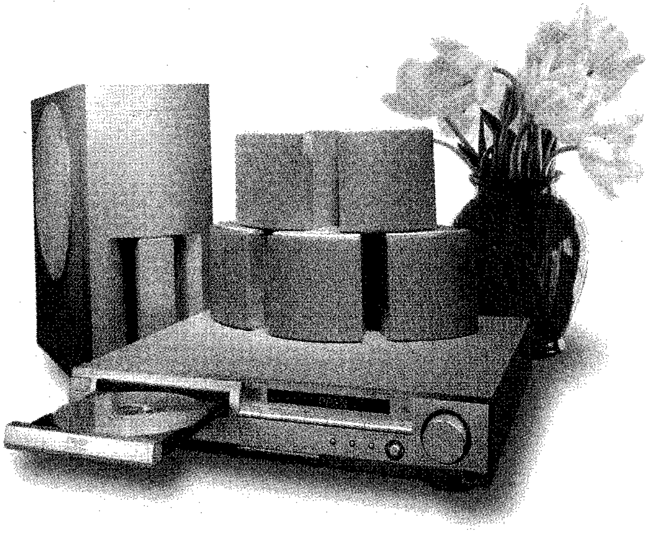

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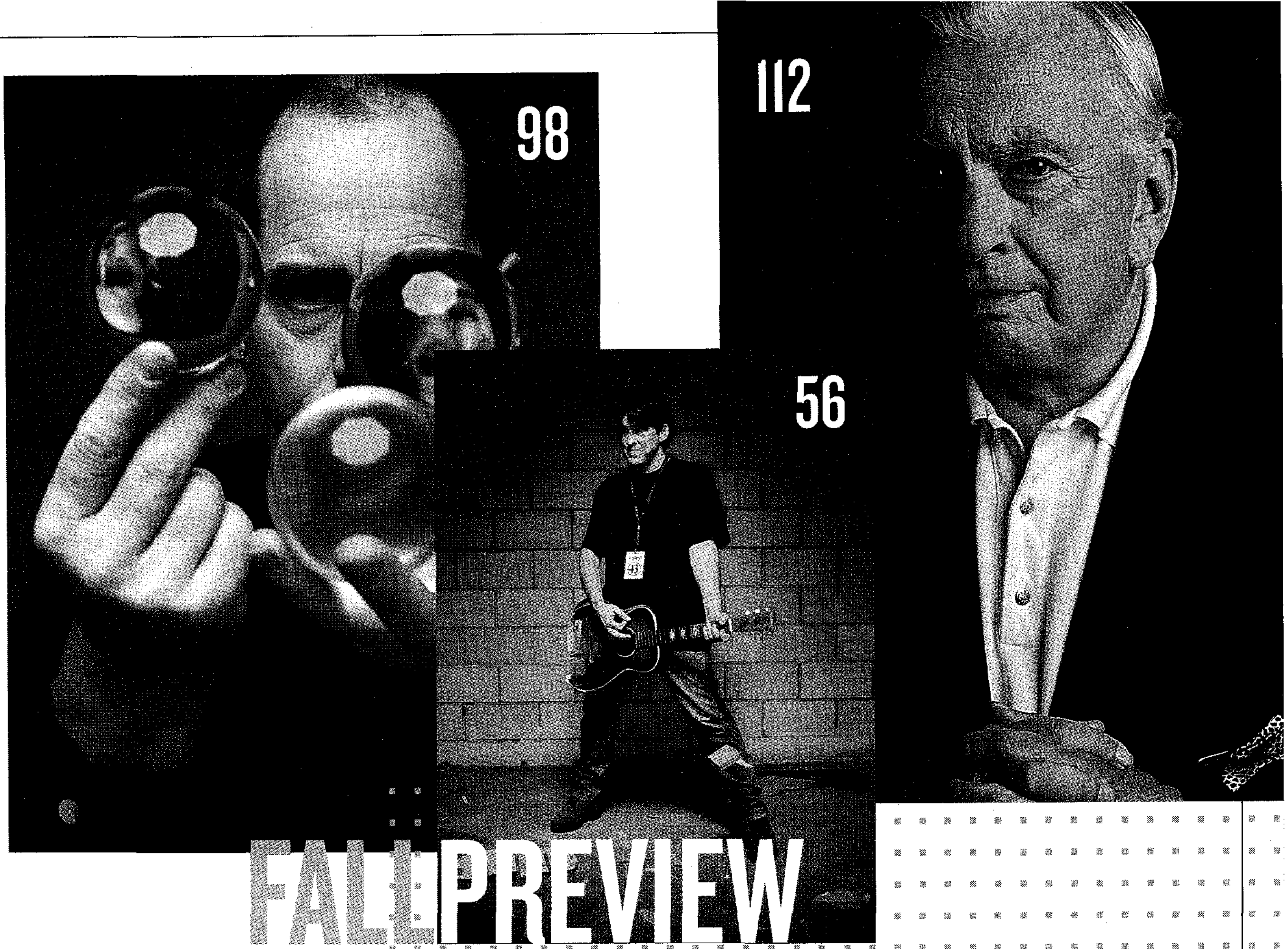

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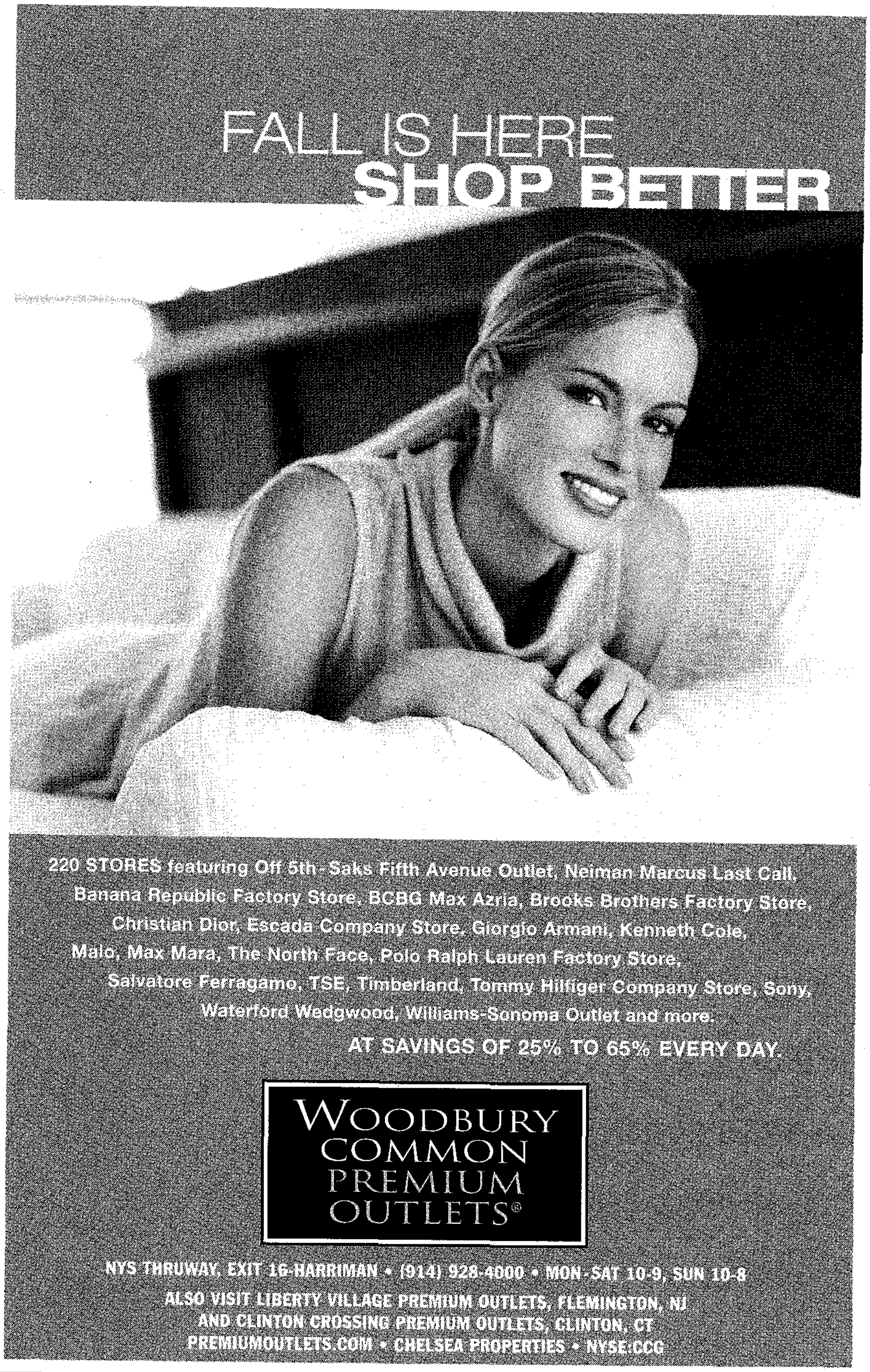

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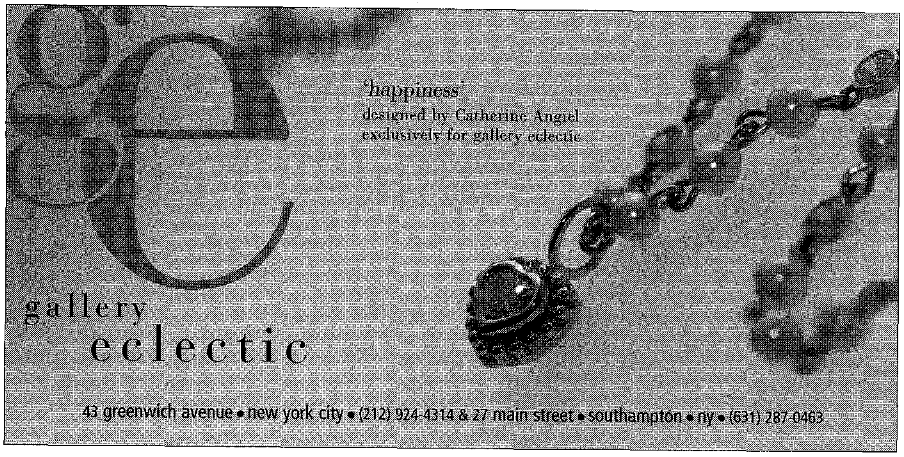

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LETTERS SEPT. 11, 2000

Ticket to Ride?

ONLY IN AMERICA. JOE LIEBERMAN said it in his acceptance speech because it was the truth. ["The Kosher Campaign," by Craig Horowitz, and "The Chosen," by Maer Roshan, August 21] Do I care that his religion is not the religion of my parents? Never. I do see that it would be a better world if we were all as comfortable in our skins as Lieberman. Applause, applause to Al Gore for choosing this witty, honest man to help lead us into the future. Makes you proud to be an American again!

Pat Tezzas
OCKLAWAHA, FLA.

YOUR RECENT ARTICLES ON CONNECTICUT senator Joseph Lieberman missed his moral dilemma. Should he run for vice-president while remaining on the ballot in Connecticut as the Democratic nominee for re-election to the United States Senate? How can we believe that Vice-President Al Gore would make a good president if his own running mate has so little faith in him that he would take advantage of Connecticut election law by also running for the Senate? Senator Lieberman has a chance to show a higher level of moral character and leadership by running for only one public office at a time.

Larry Penner
GREAT NECK, N.Y.

AS TO WHETHER LIEBERMAN WILL BE blamed if the Gore ticket goes down, only we Jews will blame it on Lieberman. Then we will return to saying, as Wallace Markfield writes in *You Could Live If They Let You*, "The time is at hand when the wearing of a prayer shawl and skullcap will not bar a man from the White House—unless, of course, the man is Jewish."

Matt Fleischer
MANHATTAN

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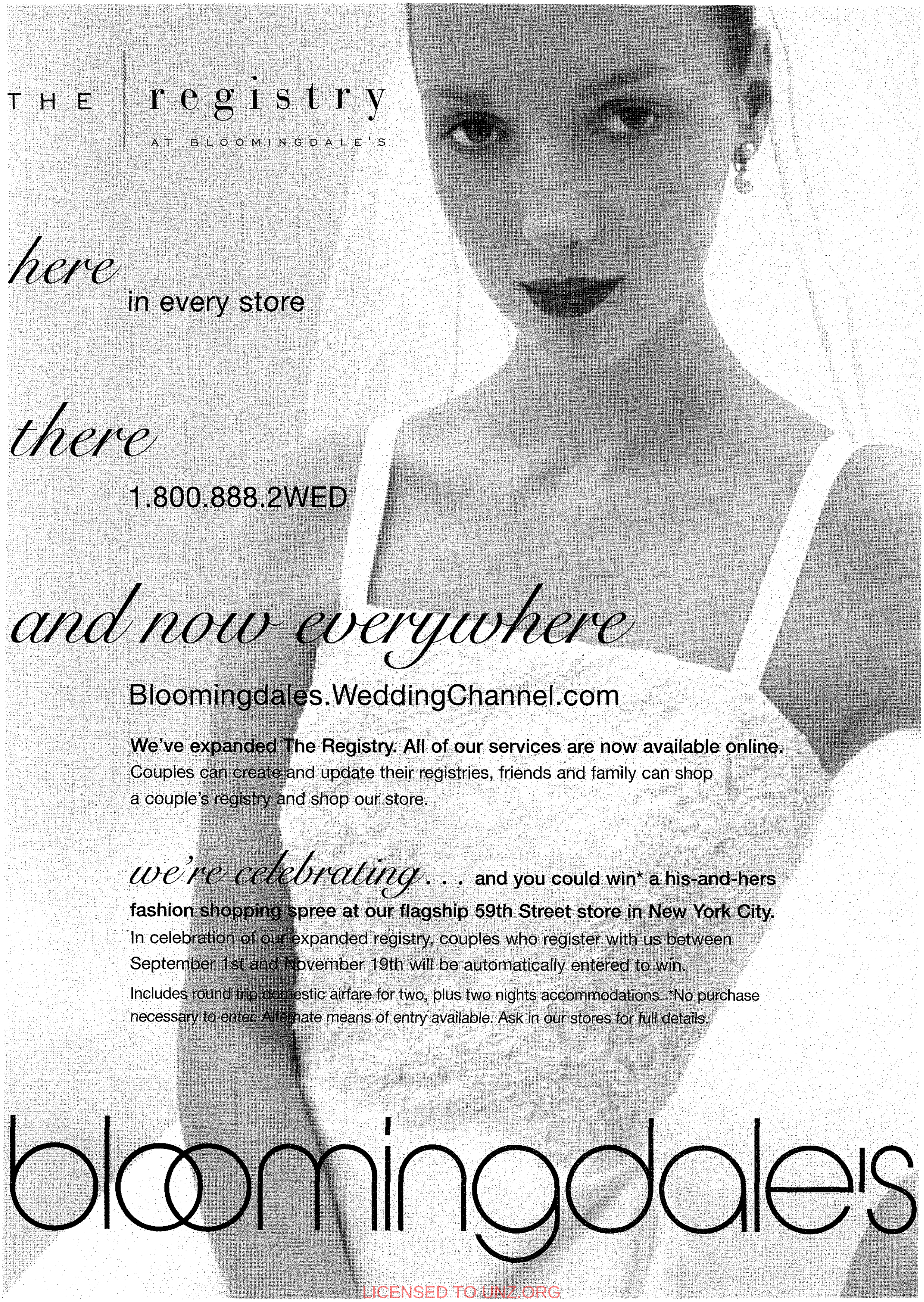

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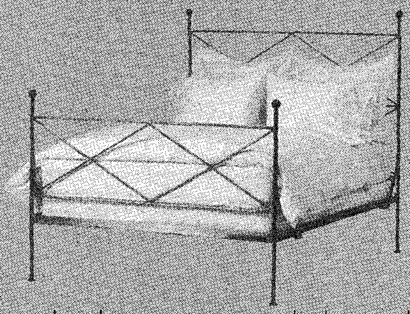

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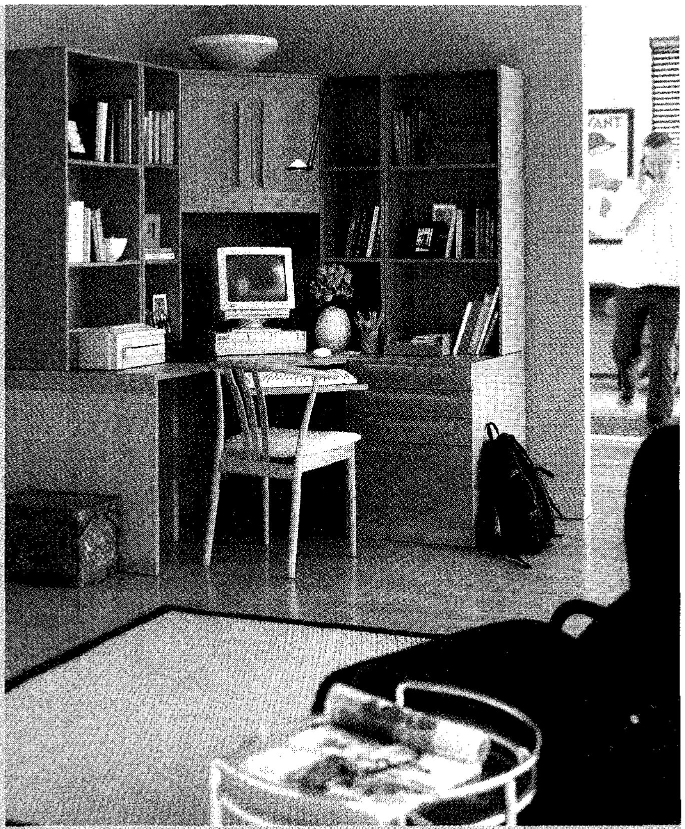

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LETTERS

BEYOND SIMPLY STATING THE OBVIOUS—that Marcelle Karp is as rabid a racist as any member of the KKK—I must say her comments exemplify a point that needs to be brought out and disinfected in the sunshine: All racist ideologies are based on a feeling of victimhood. These ideologies grow out of a feeling that "they," the object of hate, did something to "us," the innocent victims, and therefore it's morally okay for us to commit any atrocity we feel like, because if we didn't, then they'd do something even worse to us. Ironically, this shows that the only way to end racism is for all people to have a well-developed sense of their own strength, so they don't feel that "the bad guy is going to get us" and therefore there is no reason to establish an ideology that demonizes anyone else.

John E. Scanlan
MANHATTAN

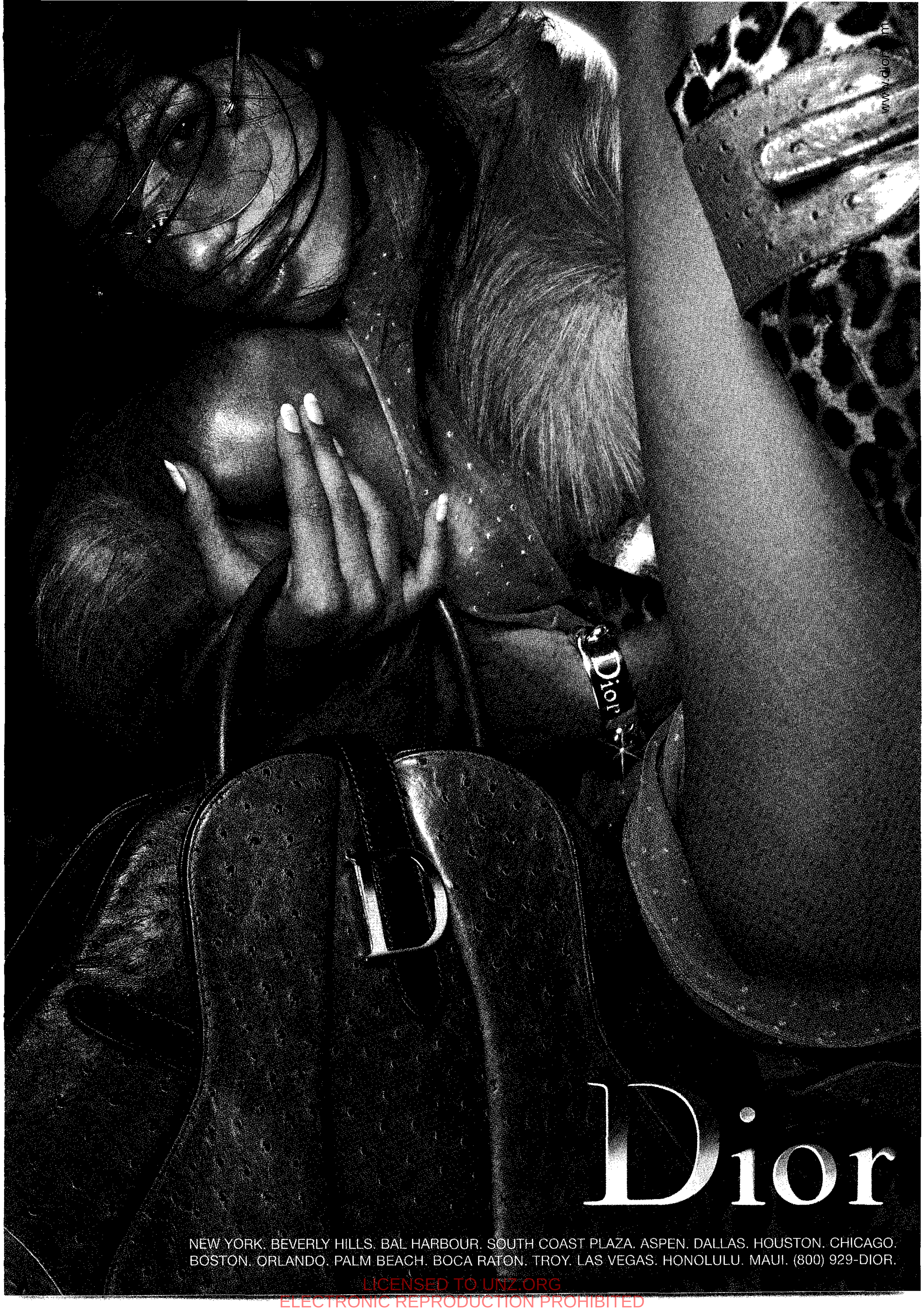
WE, TOO, APPLAUD THE OPENING WIDE OF America's doors to all our people, and we certainly understand the joy in the hearts of many Jewish people following the selection of Senator Lieberman as a vice-presidential candidate. Much discussion has followed about the past and current behavior and the ugly side of Gentiles in relation to the Jewish community. What's needed now is a willingness of all Americans and the Jewish community to discuss the behavior and the ugly side of the Jewish community in relation to Gentiles. The truth will set all of us free.

Louis Calabro
President
European/American Issues Forum
SAN BRUNO, CALIF.

I READ WITH INTEREST THE COMMENTS and opinions expressed in "The Chosen." I was impressed by the candid expression of all of your panel's thoughts with the exception of Ms. Karp. Her thoughtless clichés added nothing of substance to the discussion. As a midwestern Gentile excited about the honesty and integrity that Joe Lieberman can bring to this election, I suggest that if Ms. Karp would like to take a closer look at the type of shallow, stereotypical attitudes she is so "nervous" about, she need look no farther than her own mirror.

Jill Richardson
KALAMAZOO, MICH.

IF ERADICATING BIGOTRY WERE REALLY Ms. Karp's desire, she would lay aside her own prejudices against Southerners—even those who drive trucks for a living—and get to know the people in-



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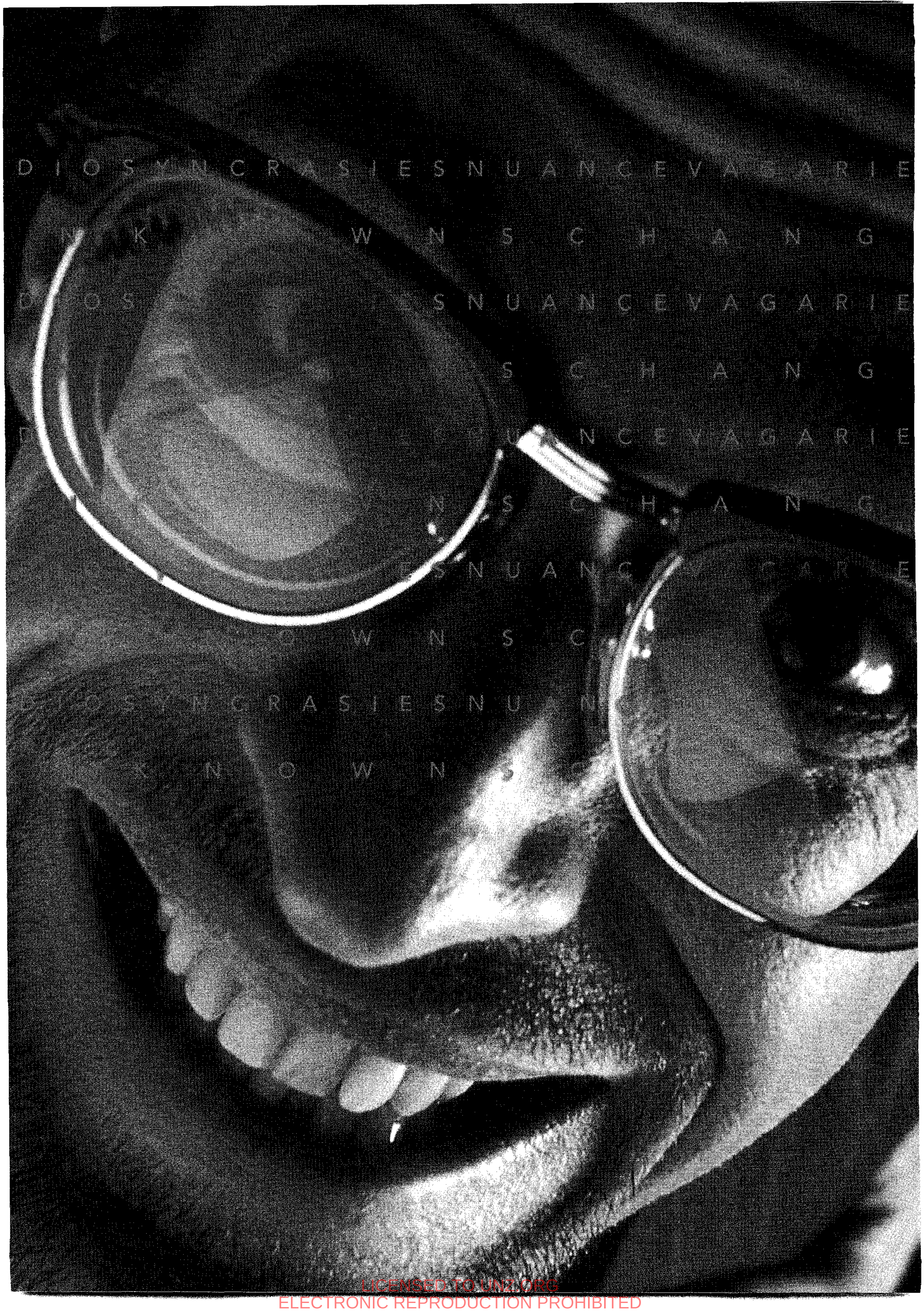
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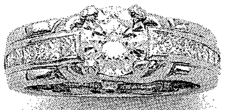

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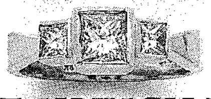

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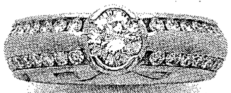

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stead of the stereotypes. Prejudice cuts both ways, and the wound is just as painful to a person of southern heritage as it is to one of Jewish heritage.

Susan Regan Kines
GREER, S.C.

"WILL THE LIEBERMAN CHOICE HURT Democrats among white Catholics?" Michael Tomasky impolitely asks ["Just Say Joe," August 21]. Not among Polish Catholics, I answer: The senator enjoys a reputation as a good friend of Poland. When the treaty to add Poland, Hungary, and the Czech Republic to NATO came before the Senate, Lieberman was a leading proponent for ratification.

Charles Chotkowski
FAIRFIELD, CONN.

I FIND IT REMARKABLE THAT THE WELL-educated men and women of "The Chosen" think religion is a decisive reason to vote for a candidate for any office. Dov Hikind actually suggested that even those who oppose Joe Lieberman on issues will overlook them because he is Jewish. Pride goeth before a fall. Joe Lieberman was an admirable man on the issues regardless of his religion, but now that he has given up all that he stood for to satisfy the radical left of the Democratic Party, he is a man diminished and a disgrace to any religion.

Karen Mango
SUGARLOAF KEY, FLA.

AS WITH EVERY OTHER ANALYSIS OF THE Lieberman candidacy I've read so far, I believe Craig Horowitz vastly overestimated the tolerance of the American public west of the Delaware River. I spent seven years at the University of Wisconsin in Madison and took many hitchhiking excursions around the country—from the Southwest through California to the Northwest. As leisure activities go, hitchhiking is probably the scariest. Aside from meeting a mind-boggling number of jobless, alcohol-dependent, car-dwelling, sexually twisted psychopaths who generously transported me from one destination to the next, I encountered an incredible amount of anti-Semitism. It wasn't the *burn-Jews-not-oil* brand of bigotry but a gentler, more ignorant kind that usually focused on the invisible hand Jews supposedly wielded in government, finance, media, and the Trilateral Commission. Henry Kissinger's name often came up. I also heard anti-Semitism from leftists in Madison, I heard it from fellow hikers on the Pacific Crest Trail in California, and I heard it from fellow workers the summer I spent picking apples in Washington. Historically speaking, this country is the best place ever for Jews, but it's not ready for a Jewish vice-president.

Billy Tashman
BROOKLYN

I AM PUZZLED BY YOUR INCLUSION OF Marcelle Karp in the panel. Her remarks—"someone who drives a truck in Mississippi," "the nosebleed section of Yankee Stadium"—reveal an ugly, parochial prejudice against Middle America (blue-collar Gentiles in particular). Did your panelist grow up in a fishbowl populated only by "successful New York Jews"? It seems fatuous to say that I've met very intelligent people from Mississippi, or that one of the most brilliant people I know didn't even go to college, but why not, since it would probably be news to Ms. Karp?

Jeffrey M. Gross
BROOKLYN

Art and Commerce

SHAME ON YOU FOR REPEATING TIRED polemics without investigative reporting—i.e., the McGettrick and Rodriguez claims that converting one warehouse to housing helps all of Red Hook ["Red Hook Catches the Wave," by Helen Rogan, August 14] How does that work? How many artists are down here—could it be 100? Red Hook has 12,000 people, some 6,000 of whom live in the projects, where there is rampant unemployment. How are 50 artist lofts going to give them the jobs, services, and better public transportation they need?

Name Withheld
BROOKLYN

Lifers Are Elsewhere

THE "LIFERS" ARTICLE BY GREG DONALDSON [August 21] was an amusing, informative, and entertaining piece. Mr. Donaldson knows his subject very well. I realize that space constraints prevented him from mentioning the babies we delivered (I delivered three at the Central Mall), or the boaters we rescued when they got into trouble, or the despondent patrons we "talked down" from committing suicide, but this well-written overview certainly captured the essence of the Jones Beach Lifeguard Corps. I spent my first 25 years at the Central Mall and the last eight years at Field 2. Unfortunately, the commute from Pennsylvania became a problem, or I'd still be there.

Dennis M. O'Connell
Lieutenant, Retired
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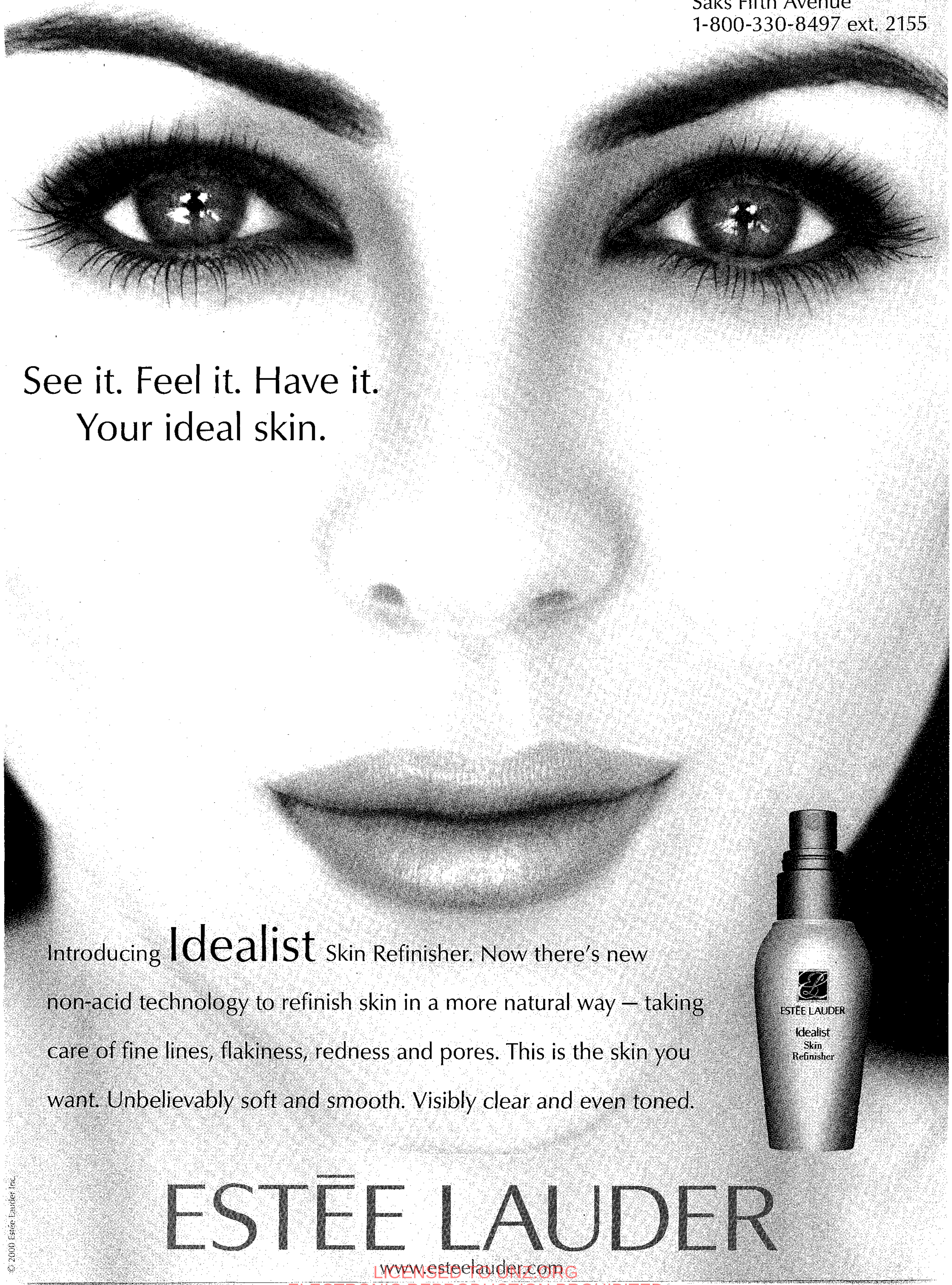
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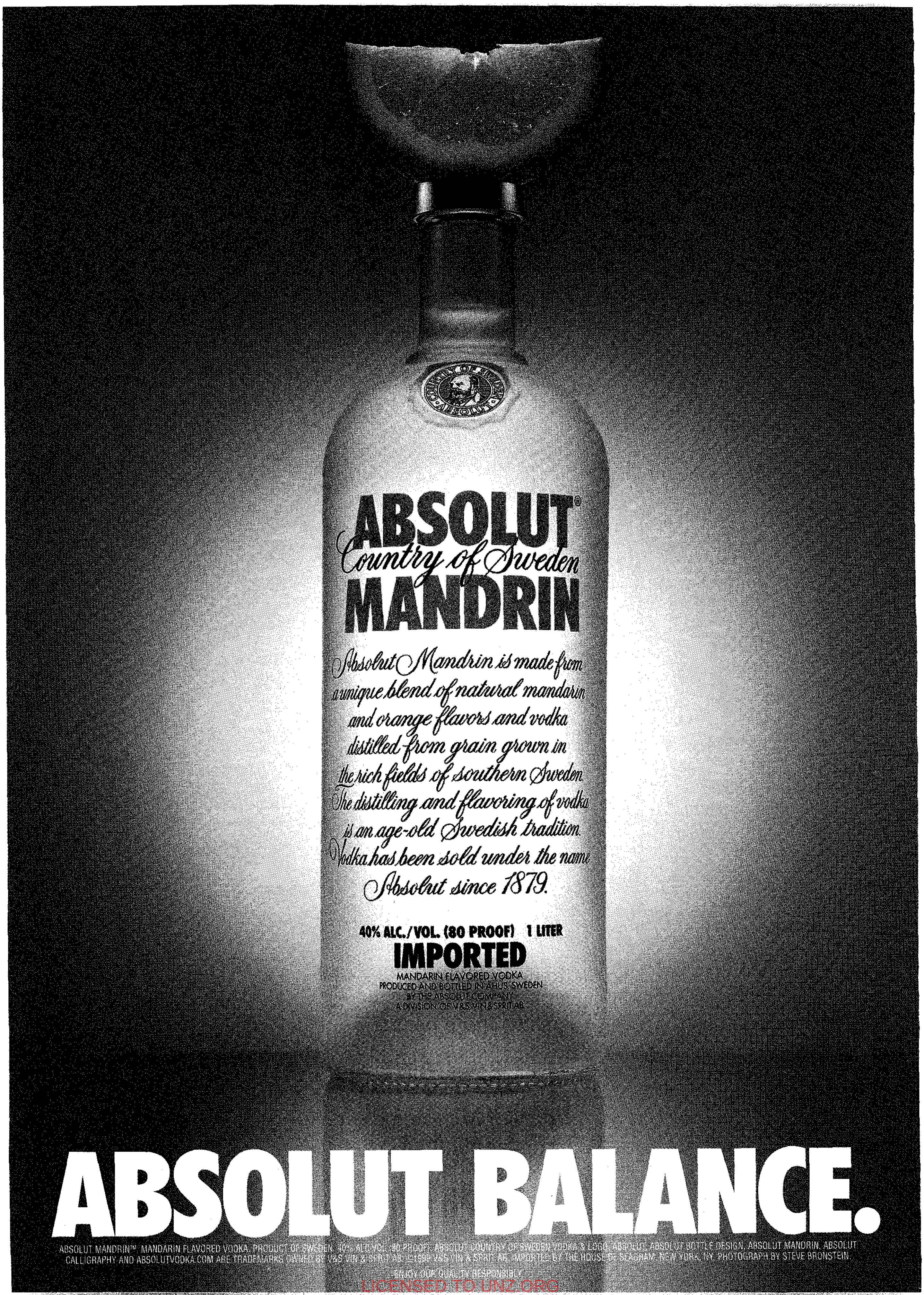
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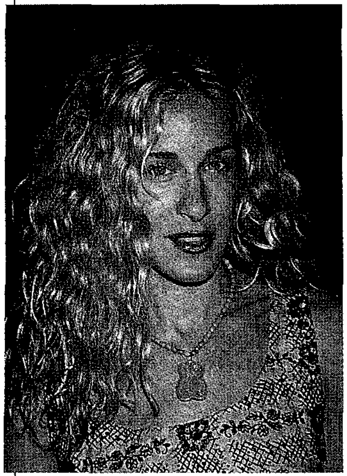


IT WENT RIGHT TO THE *GLADIATOR*'S HEAD

Most actors wait until they're actually famous before taking on the ugly demeanor of a superstar, but *Gladiator* tough guy **Tommy Flanagan** seems to be getting a jump on things. The swashbuckling Scotsman—who also swung a sword beside **Mel Gibson** in *Braveheart*—had a very public meltdown after a few drinks at Veruka recently. According to the lounge's owner, **Noel Ashman**, the flirtatious Flanagan turned belligerent when a comely regular resisted his advances. "He kept saying, 'Don't you know who the fuck I am?' " says Ashman. His quarry was unimpressed. When one of the woman's companions noted, "It's not like you're **Russell Crowe** or something," says Ashman, the actor exploded, spitting at the women and yelling loudly. Finally security guards moved in, but Flanagan did not go gently. Security chief **Omar Cook** tells us that in order to escort the soused actor out, guards had to pry his hands off a pole and carry him to the sidewalk. "He couldn't even walk," says Cook. "He was crawling." Flanagan—whose agent did not return calls—finished his act with a grand flourish, vomiting in front of the club. Now *that's* entertainment.

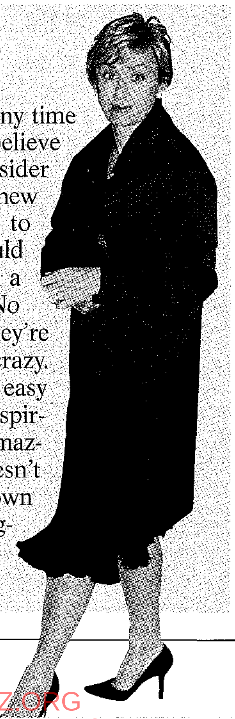
PARKER'S JOYRIDE

Since **Sarah Jessica Parker** took her breakthrough role on *Sex and the City,* industry big shots have been wondering what her next big move will be. As it turns out, she already quietly took a leading part in a film so independent, you'll see it only if you're a corporate honcho at Mercedes-Benz. The thespian recently broke from playing a sassy and lonesome Manhattanite to join husband **Matthew Broderick** in an industrial film for Mercedes to air at its annual company conference, a gig **Jerry Seinfeld** accepted last year. Parker's rep tells us she took the role because "it didn't clash with the Screen Actors Guild strike and was just something fun for the two of them to do together." The form of payment probably didn't hurt, either—the couple will receive a gleaming new Mercedes for their services.

REPORTER REAPS GRIM WARNING

The New York *Post*'s **Jeane MacIntosh** may have thought she could live a life free of controversy by hightailing it to the Midwest, but trouble just seems to love her. When MacIntosh's story last November on the continuing troubles of talent agent Jay Moloney preceded his suicide by hours, his pal **Dana Giacchetto**—currently jailed on fraud charges—claimed in *New York* that he had warned MacIntosh her article would push Moloney over the edge. Now MacIntosh is facing a similarly dark prediction from covering a high-profile prostitution scandal for *Chicago* magazine (which is owned by *New York*'s parent company, Primedia). One of the key players in the case of an alleged Chi-town madam is an elderly businessman charged with two counts of solicitation and one count of felony cocaine possession. Word out of the Windy City is that the alleged perp's lawyer told MacIntosh his client would "blow his brains out" if his name appeared in the story. The attorney, **Ed Genson**, tells us that the unfortunate man "probably won't kill himself," but maintains that he should not be identified in MacIntosh's story because he's "just a little *zhlub* businessman." For her part, MacIntosh confirms Genson's

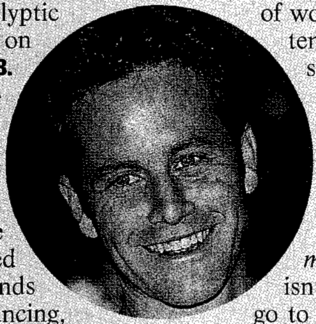
TINA BROWN: DON'T *TALK* TO ME



Some staff members at *Talk* magazine are bristling over an order to maintain their distance from editor-in-chief **Tina Brown**. At an editorial meeting last week, a *Talk* insider tells us, the magazine's staff was informed that their constant barrage of questions and ideas for Brown was "driving her crazy." The source says that editors were instructed to stop e-mailing, sending memos, and approaching Brown directly. "Instead," says the source, "the new rule is that questions and ideas must be filtered through the editorial director [**Bob Wallace**] or his direct underling [**Perry van der Meer**]." Wallace disputes the account, saying that while Van der Meer—who worked under Brown at *The New Yorker*—was brought in recently to streamline the editorial process, "anyone can still come to Tina and me or e-mail us at any time about any issue. And believe me, they do." The insider counters that even if the new system was instituted to promote efficiency, it could have been announced in a less imperious way: "No one wants to hear that they're driving their boss crazy. There are so many easy routes to take to be an inspiring leader, and it's just amazing when someone doesn't know *any* of them." Brown was vacationing in England and could not be reached for comment.

Photographs: top, Lisa Rose/Globe Photos;
bottom, John Barrett/Globe Photos.

CAMERON AND MR. T RETURN TO GLORY



Just because he's discovered religion doesn't mean former teen heartthrob **Kirk Cameron**'s lost his sense of humor. Cameron was in Toronto shooting the apocalyptic flick *Left Behind*—based on novelists **Tim LaHaye** and **Jerry B. Jenkins**'s Christian epic—when a couple of slightly inebriated college-age locals wandered onto the set asking members of the production whether any celebs were around. Cameron turned around, warmly shaking hands with the gawkers and announcing, "Hi, I'm **Ricky Schroder**!" According to a witness, "The guys just looked blankly at him. There was clearly no recognition." Cameron also made light of the fact that no one's seen much of him in the past decade by arriving for makeup on his first day of work sporting a set of fake rotten teeth. "Is there something stuck in my teeth?" he asked. The company producing *Left Behind*, Cloud Ten Pictures, is also resurrecting the career of eighties icon **Mr. T**, casting him in a Christian spectacular of his own, *Judgement*. Like Cameron, Mr. T isn't letting his newfound fame go to his head. When *Judgement*'s director wondered how he should address his star, he was told, "I ain't no royalty. No need to call me *Mr.*—just T!" Noted.

doom-saying, but adds, "I doubt he was really serious, and I don't want to become known as the Grim Reaper of journalism, but I can't in good conscience leave the guy's name out when all other characters are identified. So for now, he's in."

PRINCE'S LAWYER FACES THE MUSIC

The lawyer who gave **Prince** his name back is now trying to make a name of his own in the hip-hop world. Attorney **L. Londell McMillan**—who freed Prince two albums early from the Warner Bros. contract that led him to take on that ridiculous "Artist" moniker—is moonlighting as a record producer. McMillan is executive producing the soundtracks for two upcoming movies. When **Spike Lee** came to him in a panic about getting a major label onboard at the last minute for *Bamboozled*—which has recently been catching heat over its controversial ad campaign—McMillan fixed a deal with Motown and then personally pieced together an album featuring **Stevie Wonder**, Prince, Public Enemy's **Chuck D**, and **Erykah Badu**. When director **Antoine Fuqua** brought McMillan in to work out legal issues for the soundtrack of the next **Jamie Foxx** movie, *Bait*, he wound up organizing that project as well, wrangling rappers **Fat Joe**, **Mya**, and **Scarface**.

STREET NEWS; CELEBRITY STIFFS

The search may be over for the new editor-in-chief of *Avenue* magazine, the free monthly cherished by the grandes dames of the Upper East Side. Since **David Patrick Columbia** abruptly left the post last month, the mag has been narrowing down a list of socially aware contenders to man the helm. A publishing source reports that *Avenue* president **Judy Price** has settled on **Jill Brooke**, former editor of *Hamptons* magazine, who left her gig as a CNN correspondent a year and a half ago to write the forthcoming book *Don't Let Death Ruin Your Life*. When reached for comment Price told us only, "We are looking at a few people, and Jill is one of them. That's all I can say for now." Brooke, meanwhile, had no comment at all.

WAXING LYRICAL: Some musical guests at this year's MTV Video Music Awards won't need a mirror to bathe in their own narcissism. Madame Tussaud, London's famed wax museum, is flying out the meltable mirror images of such rock royalty as **Madonna**, **Elton John**, **Will Smith**, **Prince**, and **Michael Jackson** to Radio City Music Hall to spice up the festivities. The still-life celebs will be stationed in the lobby to greet attendees as they stroll in on the red carpet. A spokeswoman says the idea came "because MTV is always looking for something newer and cooler than the year before." Perhaps next year they'll raise the dead.

PARK IT: Park Avenue is getting a taste of downtown cool. **John McDonald**, the man behind the hip Mercer Street establishments Merc Bar and Canteen, has just signed a deal on a 4,000-square-foot place on the ground floor of the historic Lever House on Park and 53rd, where he plans to open a new 130-seat restaurant. **Marc Newson**, the creator of Canteen's modern look, has signed on to design the still-unnamed new venture along with a product line featuring chairs, flatware, and silverware. As for the cuisine, McDonald describes it as "country-club-inspired American," which we think will suit the locals nicely.

Additional reporting by David Amsden and Abby Goodman.

FIRE ON PRINCESS'S PARADE

For a gal recently deemed a princess, **Victoria Schweizer** has plenty to learn about grace. Schweizer—who since discovering a distant royal link in her lineage has assumed the moniker Princess von Erlaheim—was recently mingling with the fabulous people at the Rainforest Alliance costume party in the Hamptons, sporting an outfit so hot, it literally *caught on fire*. The upwardly mobile young lady was wearing nothing but two feather boas, Gucci fishnets, and a fan of peacock feathers on her back. But as she passed by a tiki torch, her decorative wings nipped the flame and flared up. Too busy being social, however, the peroxided princess failed to notice the small conflagration until "the bartender came over and tackled me. It was very dramatic. All of a sudden I was on the ground and this stranger's foot is stomping up and down on my feathers." Did she go featherless the rest of the evening? "Oh, no," she says. "Luckily I had spare feathers in my car."

Photographs: top, Fitzroy Barrett/Globe Photos; bottom, Gregory Pace/Corbis Sygma.

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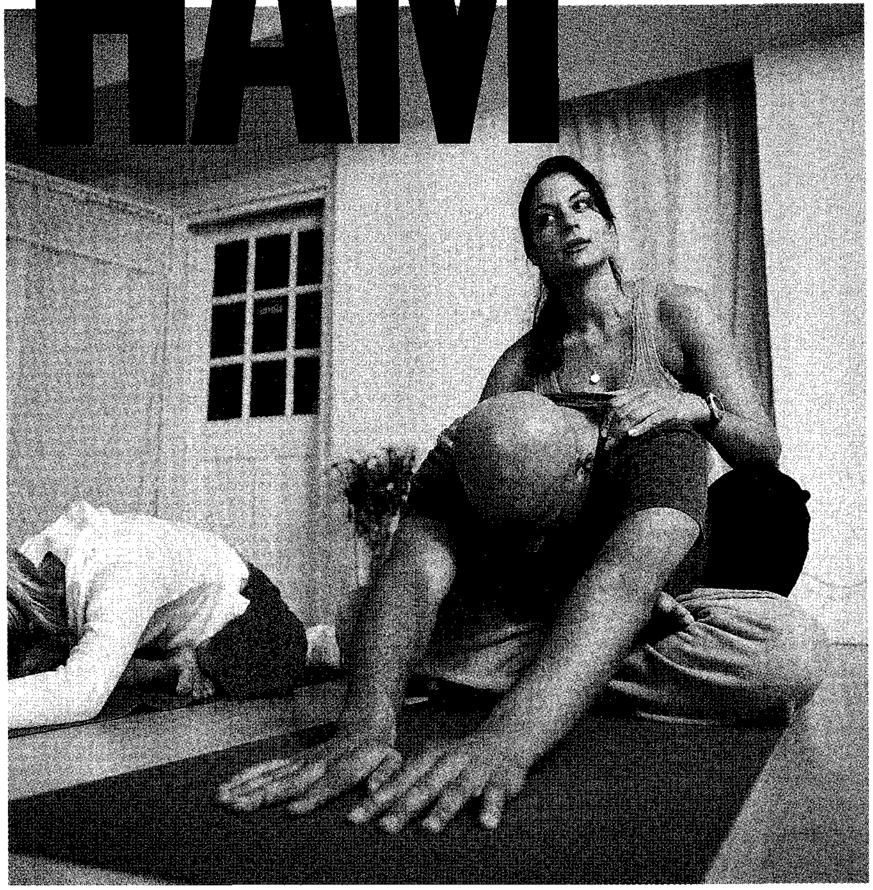


Om Care

Yogi Christine Grimaldi makes house calls for celebrities—and cancer patients.

DAY IN THE LIFE

CHRISTINE GRIMALDI, A BRUNETTE IN the Catherine Zeta-Jones mold, is taking a break in her Upper East Side one-bedroom before teaching her afternoon classes. Far from the de rigueur minimalist Eastern shrine, the place is packed with animal prints, and Grimaldi, 35, has forgone abstinence-chic ashram attire in favor of tight black exercise pants and carefully lined lipstick. "I'm not your typical yogi," she asserts in a strong Long Island accent. "I want to shop, too, and go dating." Equally atypical is her client list, half of which reads like the seating chart at The Four Seasons. In her early days as a fitness journalist, Lorne Michaels called her in to do yoga and martial arts with *SNL* cast members. "Through him, I met the Spielbergs. Then Jimmy and Jane Buffett." She's flown to movie sets with Woody Harrelson and Christie Brinkley. She's balanced Barbara Walters and Gail Sheehy in half-wheels as part of her "contact yoga," a regimen of partner-assisted poses she developed. Through these private clients, Grimaldi began working with cancer patients, who make up the other half of her Rolodex. "I'd work with these families, get really close to them, and there was always someone who had cancer. Celebrities and cancer patients," she says, laughing. "It's a great balance for me, and in yoga, that's the goal."

Two years ago, Grimaldi closed the two Hamptons studios she'd opened at the behest of Donna Karan. After selling the Sagaponack outpost to Courtney Sale Ross as a gym for her school, Grimaldi started teaching classes at Memorial Sloan-Kettering for patients and hospital staff ("I'm like Patch Adams") as part of the hospital's integrative-medicine program. Now she's starting a foundation, Share the Joy, to underwrite everything from movement classes to beauty days at Yoga Plus, her new uptown studio, for those in oncology treatment.

Grimaldi stretches on her leopard rug, chatting with friends Mark Relovsky, 30, and Ariana Dangostino, 27, both of whom she met through her work at Sloan-Kettering and both of whom have Hodgkin's disease. Her business partner, Karen Heder, balances on the edge of a Pilates Reformer. Dangostino has brought pictures of herself and Grimaldi in the hospital. "Those are like $300 on Fifth Avenue!" squeals Grimaldi, pointing to the see-through hospital gown she's wearing in the snapshot. Late for her 5:30 class, she gets up to change. In her bedroom, where an autographed black-and-white of Walters reads TO CHRISTINE, WHO PUSHES ME TOO HARD, FORTUNATELY, Grimaldi sighs. Relovsky is having a tough time, she explains, so she's organized a surprise 30th-birthday

>

POLITICS Campaign-Trail Traffic Report

Rick releases tax returns, saying, "Pretty uneventful, isn't it?" So what was the hold-up, bud? There may yet be more to this story. ○

In Rickyworld, a negative ad is called "positive." Ad raises right question about Hill ("trust"), but how long before his smile no longer hides the dagger? ○

Danger, Will Robinson! Robert Ray warns of pre-election Whitewater report. Expect usual "no proof, but . . ." but that *but* is a *but* HRC could do with-*ut.* ○

On Lazio tax-cut plan, Hill gets help from other Dems—and from papers, which knock it. Call it the post-Sagan tax cut: trillions and trillions and trillions . . . ●

Photographs: top, Magdalena Caris; bottom, Richard B. Levine (2). Illustration by Ingo Fast.

Yoga *continued from page 31*

party for him after her last class of the night.

When she arrives at the Rockefeller Pavilion boardroom, chiefs of research, nurses, and assistants, who will all go back to their shifts at the end of the hour, are waiting patiently on their green yoga mats. "You guys are all so *serious* today," she teases. "Start acting normal!" She takes them through a series of poses, telling them, after a final relaxation asana, "Now you're ready to *rock*!" Afterward, they mob her like a movie star.

"I'm *always* late," she confesses, hailing a cab to make the 7:30 class at her studio, just a few blocks across town. On the way, she contemplates her calendar: Terry Kramer and Sean Connery in the Hamptons tomorrow. A trip to Berkeley with Sheehy in a few weeks. A client has asked her to do a yoga wedding party: "We're all going to do contact yoga before they get their makeup done."

At Yoga Plus, Madison Avenue regulars drop their $4,000 Fendi bags in the corner with the backpacks and messenger bags of outpatients like Relovsky and Dangostino, who chat about radiation treatment. When Grimaldi, taking her place on a mat in front of the class, announces that "this is Mark's 30th-birthday party," Relovsky laughs, looking around the room full of shorts-and-sweatpants-clad figures about to assume the downward-dog pose. He is suitably stunned after class, when the studio fills with his relatives and friends. As guests nibble prosciutto and grilled vegetables in the studio garden, Relovsky makes a speech thanking Grimaldi, "who is crazy." She cheerfully agrees. "I was going to jump out of the cake," she says. "But I'm too sweaty."

SARAH BERNARD

MEDIA

A Cunning Subject

Has the Style section's street-fashion report become a one-man photo festival? How one man became Bill Cunningham's muse.

EAGLE-EYED OBSERVERS OF BILL CUNNINGHAM'S Sunday *Times* Style "On the Street" feature—and who in this social and style-conscious city does not look at that page with eagle eyes?—have had their interest piqued by a mysterious tall, dark dandy who has appeared three times since July 30. "A lot of people are very jealous about it," says the famously curmudgeonly Cunningham. "But he just stands out. He must put all his money into clothes."

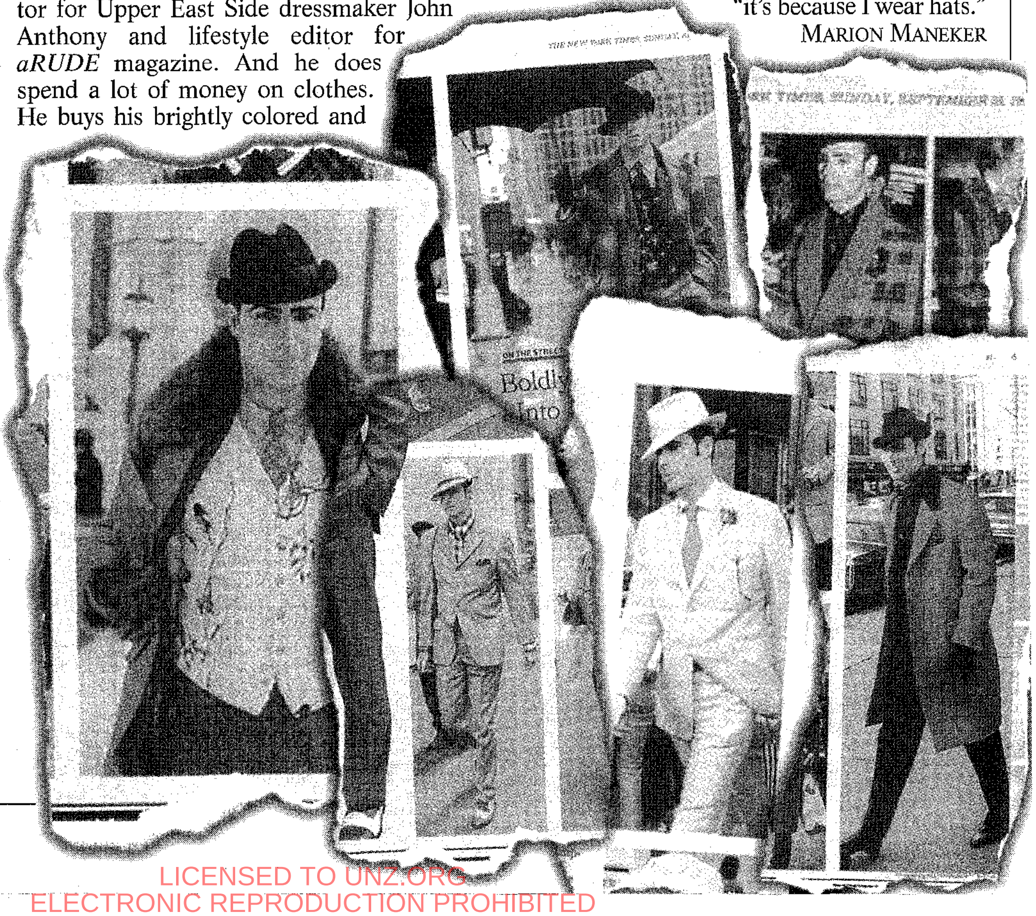
The slim stranger has appeared on the page a dozen times over the past two years—including one Sunday when he pulled off a hat trick: three photographs on a single page. Cunningham has used this one-man trend machine to illustrate a variety of recent themes, from summer black to bright yellow, as well as earlier reports on striking hats and clashing patterns. But he bridles at the slightest suggestion that his page is anything but a selection of photographs that have caught his disinterested documentarian's eye. "I don't know anything about him! I see him two or three times a week—after lunch—when I am out shooting. But I don't speak to anyone on the street."

The emerging style icon turns out to be Patrick McDonald, the 44-year-old P.R. director for Upper East Side dressmaker John Anthony and lifestyle editor for *aRUDE* magazine. And he does spend a lot of money on clothes. He buys his brightly colored and boldly patterned suits from Ozwald Boateng, Vivienne Westwood, and Paul Smith, his matching shirt-and-tie sets from Westwood, his strikingly complicated shirts at Turnbull & Asser and London's Hackett, his two-tone shoes from John Lobb and Crockett and Jones. And his berets and bowlers? "I have my hats made," he says.

McDonald, who maintains a clip book of all his fashionable forays into print ("I have friends who say, 'I look in the Style section as soon as I get home from the Hamptons to see if you're in it,' " he says), rotates his wardrobe with each of the four seasons and plans his outfits precisely. "I take my inspiration from old Hollywood," he says, launching into a discussion of Rudolph Valentino's influence on his own use of makeup: dramatic coal-black eyebrows raised in a permanent arch and a just-so beauty mark on his left cheek.

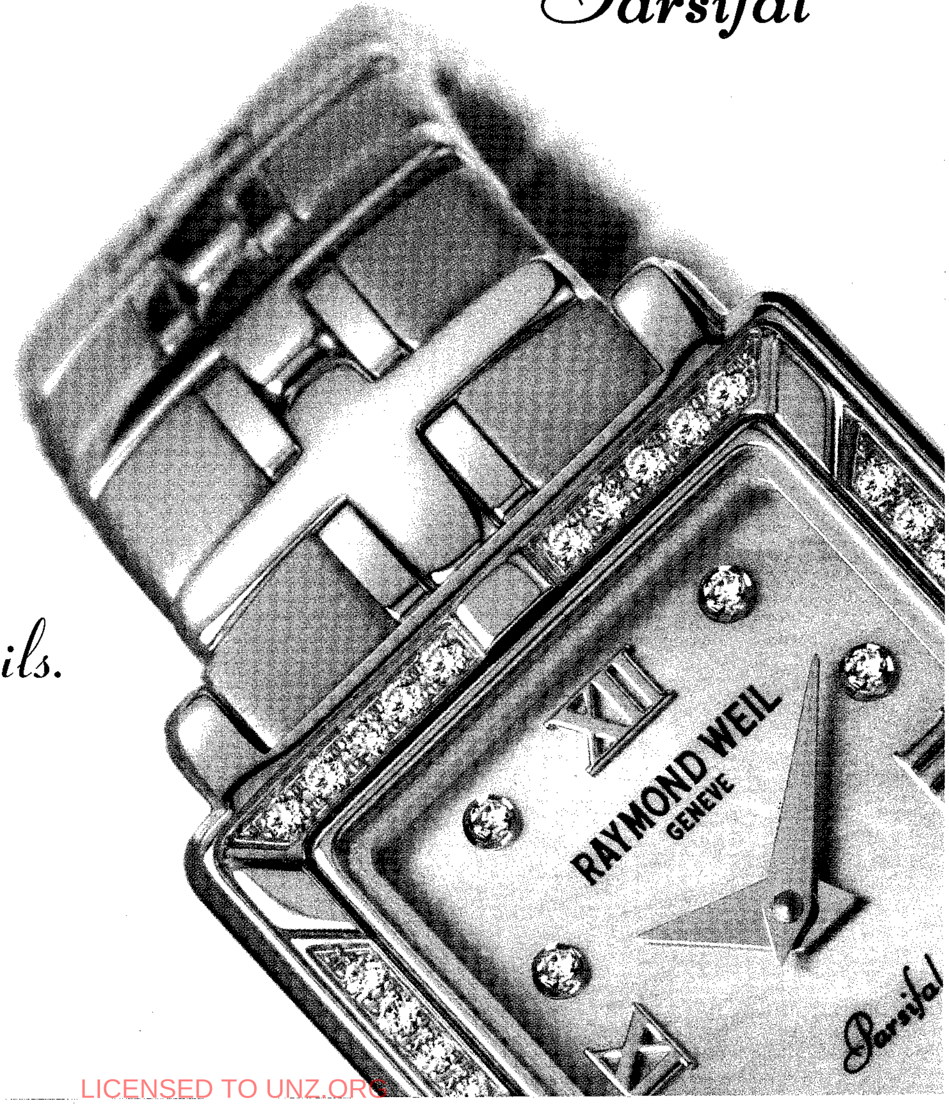
So what is it that places McDonald before Cunningham's lens so often—luck or location? Aspiring "On the Street" subjects will want to note that much of the runway action takes place in midtown: "I do see him a lot on the corner of 57th Street," McDonald says. But perhaps there's an even easier way to get noticed by the street shooter. "I think," McDonald deadpans, "it's because I wear hats."

MARION MANEKER



RAYMOND WEIL
GENEVE

Parsifal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INTERNET

Disc Driven

Never mind drinks or golf—dot-commers network over ultimate Frisbee.

WHEN MICHELE MURPHY LEFT HER JOB as a systems administrator this year, she told her former employers that they should post her job on www.wudi.org. But the site isn't another Internet job-search bank like Monster.com or HotJobs.com: It's the official Website of the Westchester ultimate-Frisbee summer league. "A ton of ultimate players are involved in technology," explains Murphy, who moved on to oversee the systems at Regis High School.

As New York's share of computer jobs has increased, so has its population of ultimate-Frisbee players, who can be found playing in summer leagues in Westchester and northern New Jersey, and in pickup games in Central Park's North Meadow and Prospect Park's Nethermead. "Ultimate has always been popular in the Bay Area," says Allon Katz, a product manager at DoubleClick. "As a result of the Internet economy developing out there, it sort of expanded beyond."

Ultimate's origins on college campuses may also be responsible for its information-age cachet. "It has a nontraditional, non-football-player kind of mentality," says Kevin Lange, a graphic designer for GE Capital's intranet, who plays in the Westchester ultimate league. "I started playing in graduate school," says Phil Mackenzie, a cryptographer at Lucent and leader of the Northern New Jersey club team. "We had a pickup game in the computer-science department."

Could ultimate become to technology workers what golf is to advertising executives? "It can be a jobs pipeline," confirms David Babkow, a lawyer for Tradeline.com, who has gotten interviews through ultimate Frisbee. DoubleClick's Katz has recruited some potential hires on the field. "The type of people who play ultimate are the type of people who like start-ups," he explains. "The whole idea of ultimate is that it is self-regulated, sort of idealistic, and yet still extremely competitive and fast-paced."

At Concrete Media, a Website builder based in Chelsea, the CEO, COO, and CKO—chief knowledge officer—all played on the same team at Hampshire College. Now they use the terminology of the playing field to motivate employees. " 'Spirit of the Game' is this Frisbee philosophy," says general manager Kit Cody. "It's about having mutual respect with the people you're playing with. It's kind of a covenant. And it's very much how we want to work with our clients." MICHAEL STEELE

BOOKS

Plot Pointers: How a P.I. Got Booked

IT'S TYPICAL FOR AN EDITORIAL ASSISTANT TO HOP FROM PUBlishing house to publishing house on the way up. But Anchor Books assistant Amy Gray had to abandon the lit business altogether to make it: The Brown graduate ditched the publishing world in favor of a position at a private-investigations firm. "I thought she was going to be writing their newsletter or something," recalls Gerry Howard, her former boss, now an editor at Broadway, who had the unnerving experience of reading about Gray's action-packed career in the *Post* one recent morning. Within days, he received a second surprise, from the Gernert Company's Betsy Lerner, another former colleague, who sent over a book proposal chronicling Gray's transition from Xerox jockey to girl gumshoe. "The *Charlie's Angels* remake is beginning to bubble up into the collective consciousness," says Howard. "It's very, as we say, *of the moment.*" Gray's proposal "played into daydreams a lot of us have," says Ann Campbell, *another* former colleague and a college classmate of Gray's, who proceeded to bid on the book for Broadway. "You're working in cubicleland. We've all been there." Villard outbid Gray's former employers, snapping up *SpyGirl* for $150,000 and creating watercooler conversations throughout publishing. "It's a great turning-the-tables tale," says Campbell. "Suddenly your old bosses are strategizing about how much money they're going to pay you when you were making a fraction of that in the trenches." Gray, whose book has just been optioned by Warner Bros. for a TV series, admits to "a bit of a sweet-revenge feeling." Says Doubleday editorial assistant Chris Min: "I'm sure there are people with writing ambitions who took it very much to heart. But her circumstances were so different—it's not like you can quit and go to a dot-com and write a book about it." S.B.

BRAND X

cKlones

BRAND: Club Monaco **AGENCY:** In-house **CREATIVE DIRECTOR:** Ruth Ansel

OH, *GREAT.* THE MID-NINETIES ARE back *already*? That's the implication of Club Monaco's new ad campaign, a multi-page magazine insert and mailer featuring the stark black-and-white photography of Richard Avedon. You know the drill: full-body shots of world-weary models mugging against a blinding white background—more than slightly reminiscent of Calvin Klein's 1995 ads featuring full-body shots of world-weary models mugging against a blinding white background, also photographed by Avedon. All the usual suspects are here: the shirtless, waifish Adonis, the emaciated glamour-puss, the slouchy *I'm so handsome I don't need to shower* chump who wears his jeans like a second-grader. Half a decade ago, when he did this shtick for Calvin, Avedon startled us with his relaxed vision of unvarnished, unconventional beauty. Now he presents varnished, conventional beauties looking utterly stiff and synthetic. On the heels of Club Monaco's recent troubles—new owner Ralph Lauren just told founder and CEO Joseph Mimran to take a walk after falling sales—the Toronto-based clothier surely doesn't want to look this derivative. Too bad Ralph didn't also tell these *models* to take a walk. Somebody forgot to tell Avedon that in the *Fast Company* economy, even scruffy slackers and trust-fund babies have gotten jobs. Nobody just *loiters* anymore. What are these people waiting around for, anyway? A Whit Stillman casting call?

SIMON DUMENCO

Illustrations: top, Tom Bachtell; bottom, Marcellus Hall.

REALTY BITES

Think Small

Got a studio? Get used to it.

Boy, are you stuck. Sure, those big lofts and classic sixes are megapriced. But you don't want to be a player—you just need a place a little roomier than your studio. Too bad the slowdown the *Times* trumpeted a few weeks back isn't affecting the one- and two-room places where mere mortals live, brokers say. The problem now, notes DG Neary director of marketing David Goldsmith, is that "as prices really climb, people are forced into a whole different bracket. . . . They find that one-bedrooms are $400,000. So you've got more affluent people buying studios because they have no other choice." In other words, a professional making $90,000 a year is, realistically, now in studioland. It's only getting worse: Bellmarc Realty principal Neil Binder adds that "a lot of condos constructed recently were larger-sized—the smaller new apartments have been rentals." Which means there's little new supply, and a portion of the existing stock is being gobbled up by expansionist next-door neighbors. "The leap from the studio to a one-bedroom and from one to two has become enormous," says Binder. "People who have low-priced apartments are incapable of moving up, even though they've had appreciation." And that appreciation isn't always so dramatic. Goldsmith cites 200 West 20th Street: "In 1992, I brokered six studio deals there—the range in prices was $31,000 to $40,000. Today, if one came on the market, it'd be between $179,000 and $199,000." Sounds dramatic—but "when the building converted in 1987, they were going for between $90,000 and $120,000." That's a long-term gain of less than 5 percent per year. In short, not only can't you afford a bigger place—yours isn't worth as much, relatively speaking, as you thought.

Christopher Bonanos

Fare Trade

How Carol Kane was able to get her park view.

Back in 1983, Carol Kane was just finishing up her run on *Taxi* as Andy Kaufman's TV wife, Simka Gravas, when she signed on as one of the original owners of the co-op conversion at 41 Central Park West. Now she's pocketed a $1.3 million fare for her apartment and flagged down a rental with a terrace. Kane, a wackily menacing character actress who's been in everything from *Annie Hall* to *Freaky Friday* and currently stars in Showtime's *Beggars and Choosers,* decided she wanted a park view, which her two-bedroom didn't have. She dropped by an open house in her building, but the apartment wasn't what she wanted. While there, she met a Gucci executive who was moving out of his rental overlooking the park. She saw his place and liked it, and Mr. Gucci helped smooth the way to her getting the lease. Kane's place was bought by a shopper at the same open house, run by Harry Frank of Harrison Properties, who introduced everyone and orchestrated the deals. Kane was represented by Peggy Koch of Phyliss Koch Real Estate. Her old place has a fireplace and one of those small "Juliet" balconies, perfect for Evita impersonations—and appropriate, since Madonna lives in the building. Carl Swanson

BIG DEALS

Upper East Side

55 East End Avenue

Three-bedroom, two-bath, 1,600-square-foot co-op. Asking: $875,000. Selling: $850,000. Maintenance: $1,522. Time on market: seven weeks.

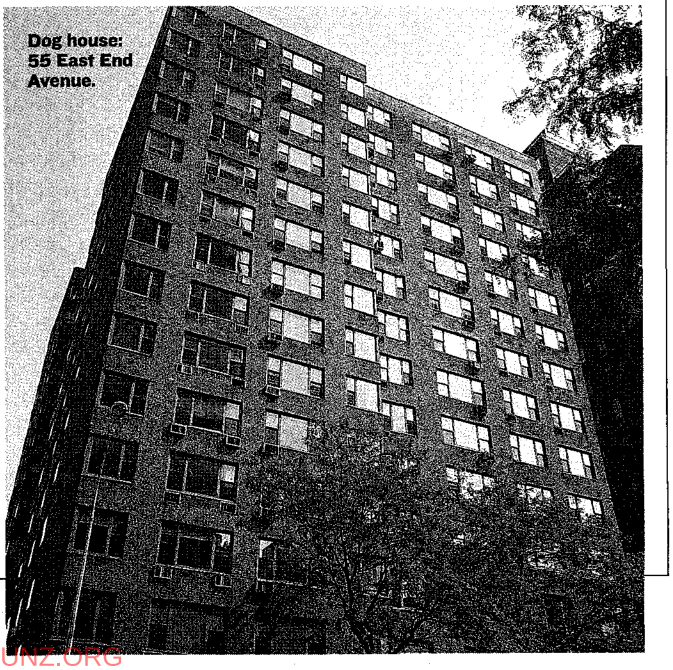
It's tough finding a place for any family of four in New York. But what if that family is one human, one cat, and two potentially overfriendly Labrador retrievers? Some co-op boards just might not *approve.* "You have to search through all the listings and see which co-op and condo boards allow pets," says Citi-Habitats broker David Graubard, who managed to find an apartment in this pet-friendly postwar for his client, a Wall Street broker, and his animal companions. "Sometimes a condo or co-op board will even interview the dogs." He suggests getting reference letters for the pooches, too. (Presumably East Side boards are more concerned with the pedigree.) The seller, represented by Corcoran's Linda Stillwell, is moving to the Garden State, where pets roam free.

Midtown East

845 First Avenue

Three-bedroom, three-bath, 2,854-square-foot condo. Asking: $4.57 million. Selling: $4.57 million. Maintenance: not yet calculated.

The nearly finished Trump World Tower is a 900-foot black monolith, and though it might not be fun to look at, it's sure fun to look out of. Hence the trip a former Cisco Systems board member made before he plunked down his until-recently paper wealth: He and his broker, Charles H. Greenthal's Andrea D'Amico, boarded an open-air construction elevator and, after a pause for the operator to pick up a few bags of cement, ascended to the not-yet-enclosed seventy-fifth-floor slab. Back on the ground, he signed a contract for the asking price—a sum nearly as vertiginous as his inspection tour. C.B.



Dog house: 55 East End Avenue.

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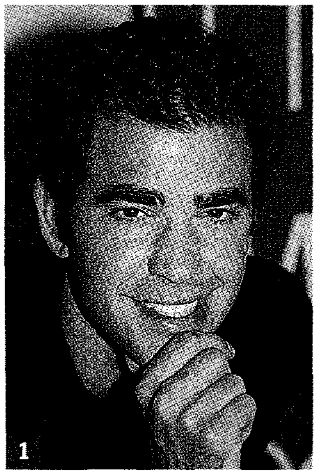
THE SCENE

Jungle Boogie

Photographs by Patrick McMullan

There was nary a Hamptons blueblood in sight at the Jungle Masquerade, the Rainforest Alliance's "primal attire required" fund-raiser at Bridgehampton's Channing Daughters Winery on August 26. In fact, the attractions at the fête, co-hosted by hard-partying pals Alan Wilzig and Joseph DeCristofano, were more meat-market than East End—D.J.'s from Amsterdam, plastic handcuffs from Ricky's, and a crowd straight out of *Tarzan.* Alan Wilzig accessorized his belly-baring fur vest with a mock-croc-cased V-series phone dangling from his neck. A Jon Bon Jovi look-alike did one better: "I've got an *elephant,*" he squealed, pulling down his pants to show off a gray "trunk" protruding from his underwear. A smattering of society types felt underdressed in their country-casual tank dresses and khakis. "We went to Polo this afternoon, and then a *Boogie Nights* theme party—we're trying to make these clothes work," sighed writer Christina Oxenberg as a group of Bisou Bisou bikini–clad models sashayed to the stage for a fashion show. "I promise, you can all dance again in ten minutes," Alan Wilzig bellowed at the crowd. "That's why we did this here—there are *no neighbors,* just a bunch of grapes!" SHYAMA PATEL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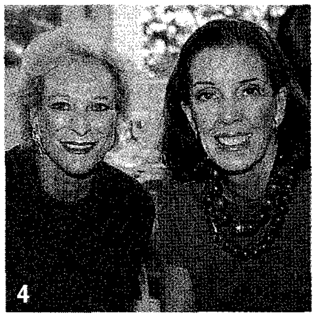
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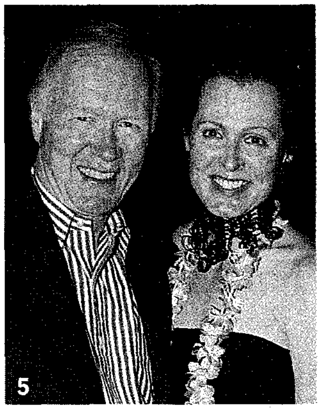
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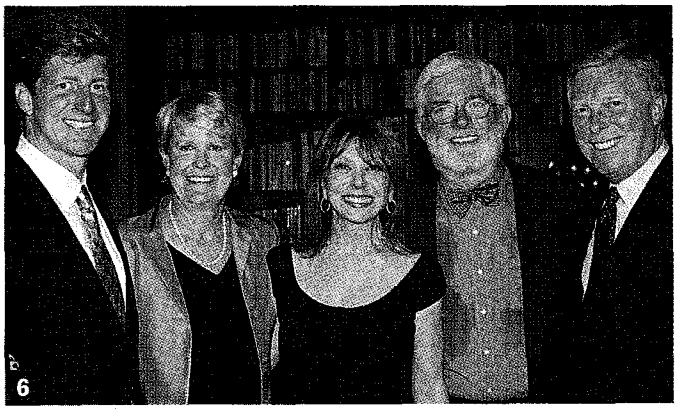
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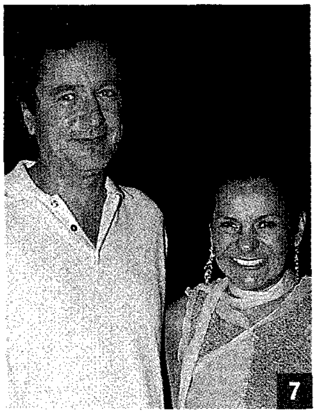
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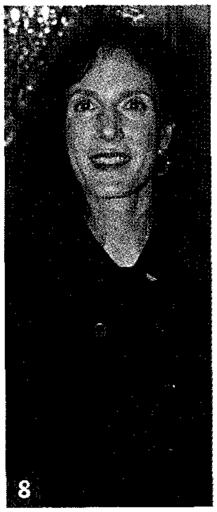
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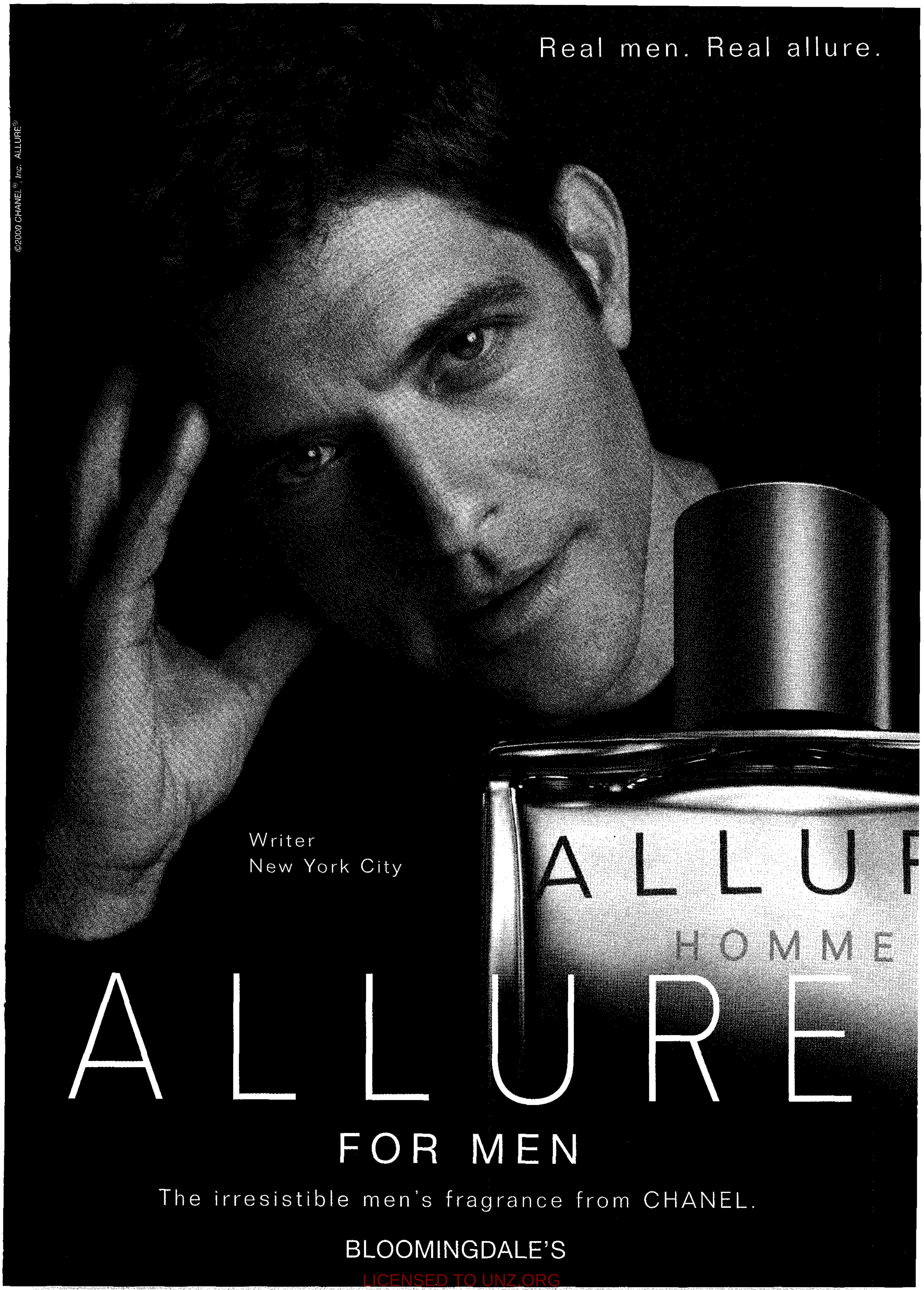
1. Pete Sampras at Macy's celebrating the launch of the new Movado SE watch. 2. Alan Wilzig and Karen Koenig at the Rainforest Alliance benefit. 3. *Town & Country* editor-in-chief Pamela Fiori and Neil Hirsch at the Mercedes-Benz polo challenge at the Bridgehampton Polo Club. 4. Nan Kempner and Wendy Vanderbilt Lehman at the Meadow Club in Southampton for a Lilly Pulitzer luncheon. 5. Chuck and Ellen Scarborough at the Bow Wow Luau benefiting the Animal Rescue Fund of the Hamptons held at their Southampton home. 6. Patrick Kennedy, Jane Gephardt, Marlo Thomas, Phil Donahue, and Richard Gephardt at the "Take Back the House" Democratic Congressional Campaign Committee benefit at the Thomas-Donahue residence. 7. Chuck and Candy Pratts Price at Richard and Marcia Mishaan's home for a salsa party. 8. Jami Morse Heidegger at the St. Regis Hotel for a Kiehl's cocktail party. 9. Claudia Cohen, Katharine Rayner, and Bob Colacello at the 2000 Watermill Center gala benefit.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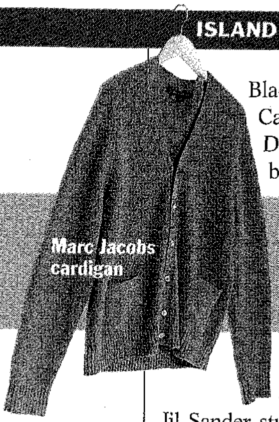
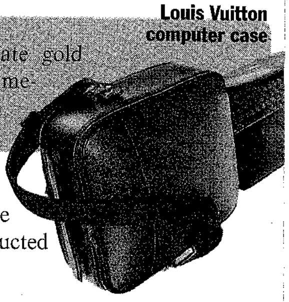
GOTHAMSTYLE

Pledges of Allegiance

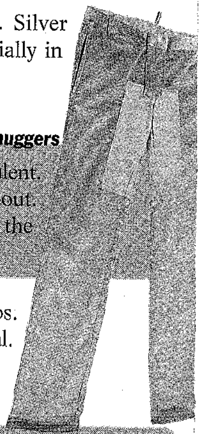
Each season, the survivors of the city's style skirmishes get to decide the fates of various trends. We asked members of fashion's tribal council which items they wouldn't want to be stranded without—and what looks they'd *rather eat rat than wear.* Pinstripes won several immunity challenges: suits for guys, "booty-shaking" skirts for girls. Gold jewelry—including teeth caps—can stay, so long as it isn't fashioned into a nameplate. As for chic coifs, think Babs and skip the Frizz-Ease. And gentlemen, those oh-so-ironic mullets won't last five minutes—let alone 39 days. KRISTINA RICHARDS

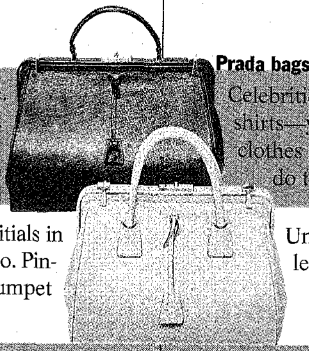
SURVIVOR	ISLAND ESSENTIALS	VOTE OFF THE ISLAND
JEFFREY KALINSKY store owner	Black leather YSL trench. High black Carol Christian Poell leather boots. D^2 hiphuggers. Gucci parka with rabbit-fur lining.	Heavily textured hosiery. Pleated pants. Office-casual looks.
ALICE ROI designer	Black Anna Molinari turtlenecks. Chunky Chanel "grandma" jewelry. Gold fronts (for teeth). Aqua Net.	Rocker tees. Delicate gold jewelry. Gold nameplates. Frizz-Ease.
JOE ZEE *W* fashion director	Three-piece pinstripe suit. Marc Jacobs cashmere "grandpa" cardigan. Jil Sander studded belt. Converse. Helmut Lang blue jeans and white shirts.	Mullets and mohawks—especially the *faux* kind. Deconstructed T-shirts. Man bags.
AMY WESSON model	Vivienne Westwood suede boots. Vintage Pucci. Gucci shades. Bottega Veneta wide-brim hats. Manolos. Latrell Sprewell's hair.	*Faux* LV logos. Anything that has little crystals or sequins attached to it—including the human body.
MISA HYLTON-BRIM designer	Head scarves. Gold jewelry. Gold lace-up Christian Dior boots. Nija fur coats and accessories like cell-phone cases, pocketbooks, and hair accessories in mink.	Bindhi dots. Cowboy hats. Silver outfits. Colored hair (especially in shades of pink and red).
POLLY MELLEN fashion doyenne	Prada doctor's bag in red *and* tan leather. A black Jil Sander suit with a pleated skirt. A Marni fur. Gucci Rush perfume. Something crocodile. Black leather YSL blouse by Alber Elbaz.	Anything too fancy or too opulent. Stilettos. Denim—it's a cop-out. Bras and midriffs, except for the young. And I'm animaled out.
KARI SIGERSON shoe designer	Anything from Marc Jacobs's fall collection, especially the canvas pea coat with leather trim and anything corduroy.	Anything with eighties logos. Anything crocodile—fake or real.
CANDACE BUSHNELL author	Versace twist-top dress in white. Louis Vuitton computer case. Red Ralph Lauren knee-high boots. Pantyhose that don't run.	Celebrities who go out in stomach-baring shirts—you mean I have to buy designer clothes *and* hire a trainer? A-line skirts—do they look good on *anybody*?
DANIELLE LEVITT photographer	Fake nails in hot pink with my initials in diamonds. Barbra Streisand hairdo. Pinstripe booty-shaking Maja trumpet skirt.	Understatement. Well-coiffed mullets.
BLACK THOUGHT musician (The Roots)	Evisu denim. Custom-made hats from Brooklyn store Malchijah. Motorola Timeport two-way pager. Prada Sport eyewear. Vintage belts—a bangin'-ass buckle and a nice piece of leather.	Extra-baggy clothing. Cell phones. Alloy scooters—put that on there *twice*. They're definitely the fuck out.


Marc Jacobs cardigan


Louis Vuitton computer case

Aqua Net


D^2 hiphuggers


Prada bags

Streisand's seventies hairdo

Photographs: still lifes by Michael Kraus; from bottom, Globe Photos; T. Hopkins; Tricia Meadows/Globe Photos; Patrick McMullan; Rita Black/Shooting Star.

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THE CITY POLITIC MICHAEL TOMASKY

The N-Word

Who went negative first? Who cares? The real problem is that both candidates are running safe, one-dimensional campaigns.

SO WE'VE ENTERED THE INEVITABLE Officially Nasty phase of the campaign. It arrived, in comparison to your average campaign, at least three weeks early; but by the logic of this baggy marathon of a race, the only surprising thing is that it didn't hit a little earlier.

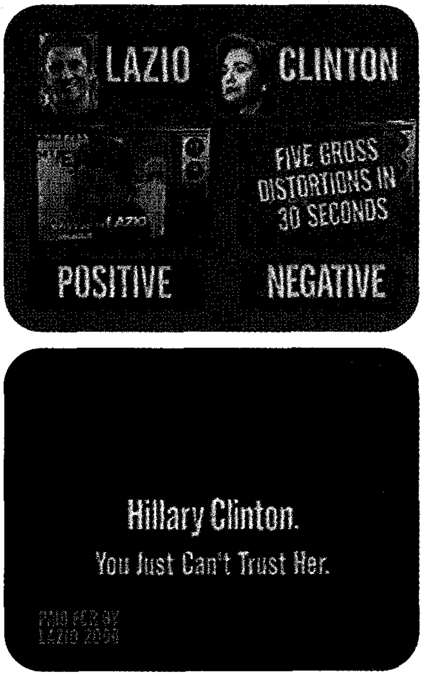
The Officially Nasty phase includes, almost as if by law, an inning or two of finger-pointing about who "went negative" first, in an effort to claim some sort of moral high ground that of course doesn't exist in campaigns. This, too, is unsurprising, except that it has to be said that the Lazio camp is the hands-down winner of the René Magritte *CECI N'EST PAS UNE PIPE*, Surrealism-in-Advertising Award for taking last week's attack ad against Hillary Clinton—which carried so much negative voltage that the *Daily News* put it on its front page—and titling it POSITIVE. (The title of that famous Magritte painting, interestingly enough, is *The Treason of Images.*)

But behind the attacks, and the attacks about the attacks, the real air war is unfolding, and getting far less attention. And the real air war boils down to this: positions versus personality.

Mrs. Clinton's camp is running ads that are all about, you might say slavishly about, the issues. Hillary on prescription drugs; Lazio on prescription drugs. Hillary on a patient's bill of rights; Lazio on a patient's bill of rights. Hillary and her responsible tax cuts; Lazio and his irresponsible tax cuts.

There are justifications for this approach, one that the Clinton team is happy to talk about, and another about which candidate and campaign are in near-total denial. The happy-talk reason is that all available knowledge indicates that a majority of New York voters agree with her on most of these things and not with him. The issues are Hillary's wheelhouse, and as long they remain so, Team Hillary will keep tossing its pitches directly in that friendly zone.

The second reason, though, is and has always been the great un-navigable channel for Hillary's campaign, against both Rudy and Lazio. That is to say, issues are *all* she has. Going back to the spring, Hillary's team of advisers apparently made a conscious decision to avoid dealing with the various, ah, unique problems she faces in this campaign. She would try to persuade voters on the issues and hope at the end of the day that when they walk into the booth, they'll be thinking less about carpetbaggerism and why they don't like her and whether she's actually committed to living in New York and how she really feels about Bill than they will about the Supreme Court.



He said, she said: Scenes from Rick Lazio's new "positive" ad, which aired last week.

Hillary may yet win just on the issues. But the strategy comes with three great risks—which is an amusing paradox, given that Hillary's campaign is the most risk-averse and conservative (in playbook terms rather than ideological ones) I've ever seen. The first is that pinning Lazio down on the issues isn't easy. The thing about Lazio is not that he lives and dies by right-wing beliefs, as the Clinton campaign tries to suggest when it links him to Newt Gingrich. It's that he lives and dies by no beliefs. There is no other explanation for his voting record, which includes votes for and against the exact same measures at different points in his career, depending on which way the sea was rolling at the time. That he is a no-winger, not a right-winger, is what's true and credible about the man, but the Clinton team has yet to press that argument.

Second, the voters have to decide that an election is in fact about the issues. This has happened, against mighty odds, in the presidential race. For months, the presidential election was about Bill Clinton and the Monica mess and whether Al Gore was too much of a toady and too stiff. But wham, Gore gets up in Los Angeles and talks specifics, and though the pundits didn't respond, the voters did, and suddenly, the presidential election is about health care and economic stewardship and Medicare and all the things Gore wants it to be about. It happened because there was a potential sentiment among the voters in favor of an issues discussion that Gore's excellent convention speech made kinetic. Nothing like that has happened yet in this Senate race, and it's largely up to Hillary to make it happen.

The third risk lies in the fact that two out of five American voters don't hate Al Gore, whereas two out of five New York voters . . . you know what I mean. Evidently her campaign people believe they can just ignore this. Seen those Ford Motor Company ads, with the CEO standing up there apologizing over the Firestone business and promising to make it right? Reasonably effective, aren't they, insofar as they more or less straightforwardly acknowledge an unpleasant reality? Team Hillary, on the other hand, has been about denying unpleasant reality.

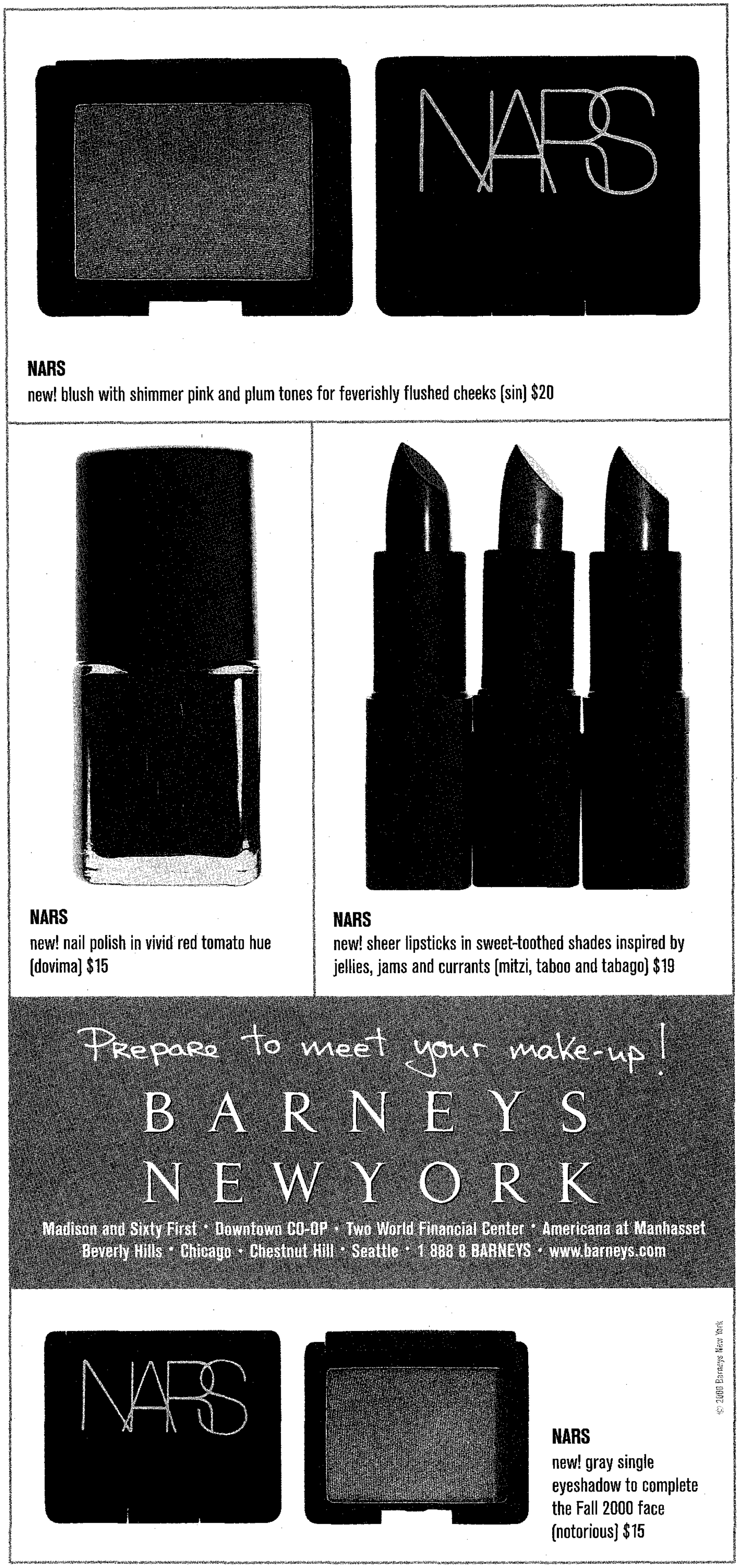
As for Lazio, he'd be happy as a schoolboy in June if the word *issues* never came up. Just tell people they can't trust Hillary, keep smiling, cart the little daughters around, let people keep on mispronouncing your name (what's important is that they know *her* name), and stay away from issues at all costs.

That tax-cutting proposal, aside from being textbook Lazio ("Hey, I have an idea: George W's cut is too big for New York, so let's not endorse that; but Gore's is too small, because he is after all a Democrat, so let's be all things to all people and split the difference!"), was a real boner. Aside from the fact that the numbers don't add up, tax relief doesn't pack the punch with swing voters that it did a few years ago, and you'd think that the Lazio people and supposed genius Mike Murphy would have some grasp on the fact that they have to position him somewhere in the middle. The tax-cut *thing* just plays into Team Hillary's attack strategy, and it wouldn't surprise me if the lesson the Lazio campers take away from the tax-cut-proposal stink bomb is to go the rest of the race without making one more substantive proposal. They know they can't win on issues. That, too, is a form of denial, and arguably a more cynical form, inasmuch as we all agree, or purport to agree, that people should vote on a candidate's positions instead of on his smile.

The question is whether people really do. A few weeks ago I was on a panel with some of the other reporters covering this race. Ray Strother, one of the original wise men of the political-consulting business, stood up to ask a question, or to make a point: I've generally found, he said, that voters basically make up their minds early on in a race, based on whether they like a candidate, and that "issues end up being excuses" for voting for or against the person they already like or don't like. With one candidate staying with issues out of fear of everything else, and the other candidate talking about everything else out of fear of issues, this race may be the ultimate test of the Strother theorem—that is, unless one of these careful candidates successfully ventures onto the other's turf. Whatever the case, this, and not who's nastier, will be the air war to watch. ▬

> *"Going back to the spring, Hillary's advisers apparently made a conscious decision* **to avoid dealing with** *the various, ah, unique difficulties she faces in this campaign. She would run on issues alone."*

E-mail: tomasky@aol.com



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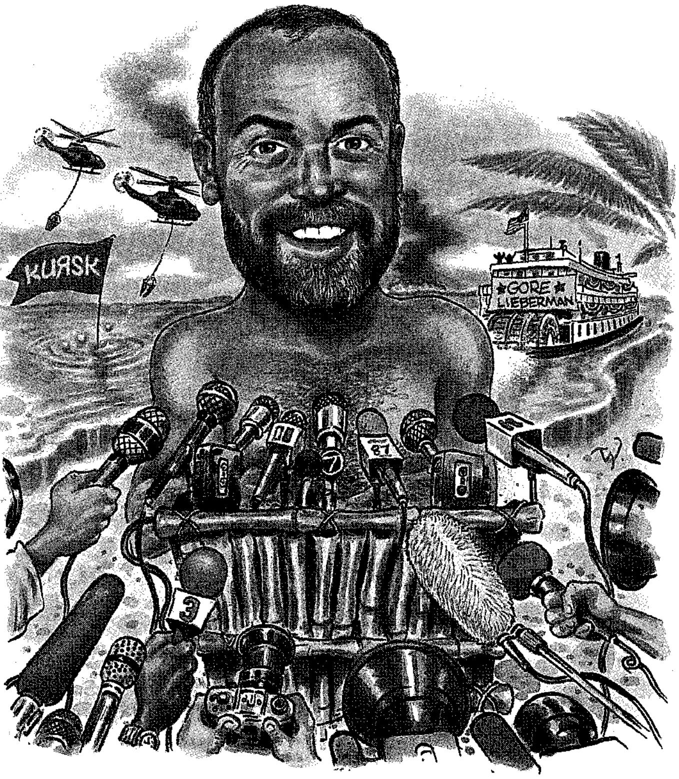
MEDIA MICHAEL WOLFF

Survivor Guilt

I'll admit it: I missed out on this year's most pressing cultural event. Guess I was distracted by the conventions and that Russian sub. What a story (as we used to say)!

I MISSED THE BIGGEST THING IN MEDIA this season—in fact, possibly the biggest news this summer. It went over my head. Sometimes I make a conscious effort to miss this stuff—I always ostentatiously skip the Super Bowl—but no effort was required here. It never occurred to me that this was something that should have involved me in any way. This could be a demographic issue—I don't think anyone I know even mentioned it to me. I almost can't even conceive of anyone I know trying to discuss this in any sort of specific way ("Who do you think is more manipulative?" "Is it really just a game?"), and I know my fair share of shallow people.



I can't quite get an answer from my children about whether they watched—they watch many things simultaneously.

But we know, to a scientific certainty, that lots of people, at least 50 million, have tuned in more or less attentively.

There are, therefore, two phenomena: this second-largest audience of the television year, after only the Super Bowl, and then the only somewhat larger audience of people who missed it entirely. What is the cause of this striking divide?

Indeed, given that the show somehow graduated from entertainment to major cultural event, you can perhaps not unfairly begin to describe the people who didn't watch it as the odd ones, the out-of-it, the disengaged and apathetic. We were, suddenly, the equivalent of people who don't read a newspaper. People who don't take an interest in the issues of the day. Although, of course, we who missed it would likely describe those who became devoted to it in similar ways.

Certainly, having missed it, I was confounded, and disturbed, to wake up the next morning, after the climax of the—what? (show? event? reality presentation?)—and find out that this thing that I might have surmised to be about exotic travel, or adventurism, or simple voyeurism, was in fact about the large social and moral issues of the day. And, lest social and moral issues seem boring, it was about business, too—a mini-primer on the whole capitalism-success thing.

This was metaphor on the grandest scale. Microcosm. This was the mirror we always seek in great works of expression.

There were many commentators—people I know personally to be men and women of high standards and journalistic probity—who plunged into the dissection and deconstruction of this event as though it were Chicago in 1968 or Woodstock or, of course, O.J. Indeed, they were reporting this out, as though it were, well, happening.

It was a major reversal. It was not news becoming entertainment but entertainment becoming news.

And we who did not watch now find that we lack some vital piece of the cultural pie. We are absent some piece of information necessary to understanding not only the commonweal but the media itself (and, of course, not at least *trying* to understand the media is apathy of the kind that failing to take an interest in the political process used to be—it's civic irresponsibility!). And, unlike ordinary television, where you can catch up—get with *The Sopranos,* or tune in to *Millionaire,* or, after years of inattention, pay heed to your kids' MTV—this was it. Appointment television. If you missed it, you lost it. It was like old-fashioned news—a big fire, a public hanging. You had to run down to see it.

MY EXCUSE IS THAT I WAS caught up (if you can call it that) in politics. I was doing conventions. Politics, especially a presidential campaign, is supposed to be reality programming. This is the reality drama that television audiences are, in theory, supposed to be following—at least it's one that they have followed in the past. In a successful political system, the process is supposed to suck you in; it's supposed to be easier to be part of it than to stay out of it. But that system seems to have reversed itself here—it was much easier to ignore politics and much harder to ignore the show. (Even if you managed to ignore it, the aftermath shortly caught up with you. Two days later, people were much more concerned about whether Rich was an asshole—or Sue was a bitch—

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than about whether Al Gore was really his own man.)

I was about to say, snobbishly, that it's the nonvoters (yes, a much faster-growing and more potent audience segment than voters) who were watching. But now I'm not sure who the real nonvoters are. We traditional voters (no doubt an older, less desirable demographic) are the ones who, it would seem, are not paying attention to the larger and more meaningful stuff.

Of course, lots of pundits, including me, have been saying that there is absolutely no reason to pay attention to politics—that politics has no news value, no real drama, no meaningful conflicts. That politics is no longer a mirror of the concerns of the populace. Still.

I never expected such a purposeful leave-taking.

CBS obviously benefited from the serendipity (doubtful they were sly enough to plan it like this) of going up against the campaign and the conventions. The ratings made it clear that you had an anti-politics, or at least non-convention, audience looking for somewhere to go, looking to vote with its feet (or clicker). Various colleagues, in the rush to analyze the success of the event, have offered that the conventions were staged, and this show was real (or realer). But there is another contrast that might be more meaningful. It is the political messages, I think, that stand in counterpoint. For politicians, their message is still about the allocation of goods and power in society, which, for better or worse, may not be an analysis that moves people too much anymore. Whereas in this made-for-television event, the message has to do with relationships and office politics, where happiness and wealth (personal satisfaction and career advancement) derive for most people.

I guess I could go with that.

STILL, AS EVENTS GO, ESPECIALLY SUMMER news events—Di- and JFK Jr.–like events—I would never, in my wildest news sense, even my best tabloid sense, have led with this one.

I would have chosen the sub.

What a story (as we used to say)!

I would have done it minute-by-minute. If I were a cable network, I would have gone round-the-clock on this one. Real-life drama doesn't get better than this. One hundred eighteen people at the bottom of the ocean, and no one is doing anything about it! Oxygen running out. The man responsible off at the beach. And all of these guys from the same place (with mothers!). I know I spent a few private moments (on the floor of the Democratic National Convention) imagining myself locked in a metal tomb at the bottom of the sea.

The poor bastards.

If this had been in Cold War days, we would have been riveted to this tale.

So perhaps my interest in the Russians—like my interest in political conventions—is nostalgic. But modern America just isn't interested in such stories. What's it to us? Foreign lives, foreign incompetence, foreign technology. Feh!

Well, then I would have gone with the ice cap—or lack thereof.

The *Times* gave prominent mention to what appears to be (and the *Times* suggested was) the signal event in the largest catastrophe ever to face mankind. Everything is melting. The center cannot hold.

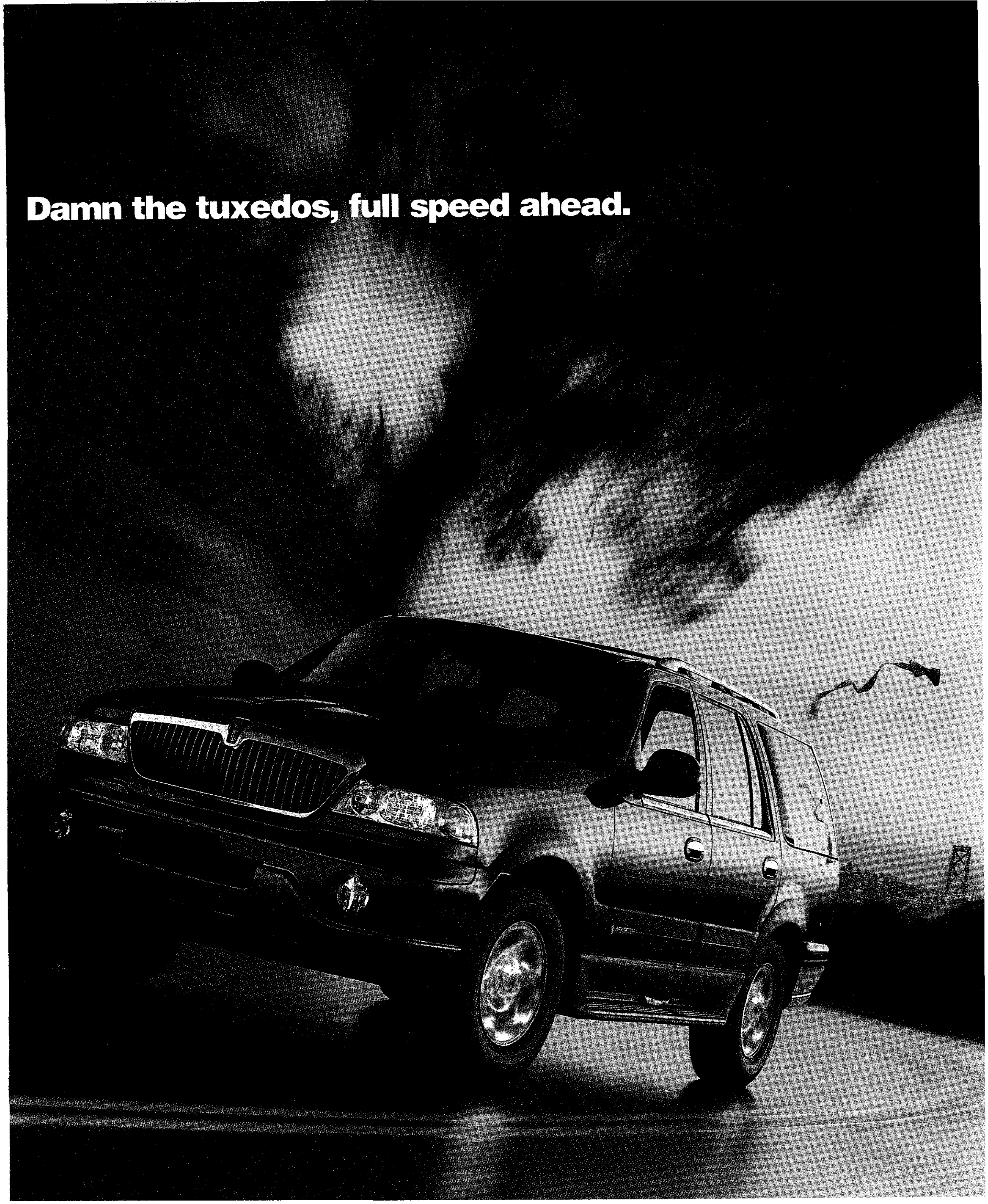
"I would have chosen the sub. What a story! I would have done it minute-by-minute. **Real-life drama doesn't get better than this.** *One hundred eighteen people at the bottom of the ocean, and no one is doing anything about it!"*

If I had a camera crew at my disposal, I would have been on the spot ASAP. This, too, is a story that could not have more going for it. Indeed, it has similar elements of exotic travel, adventurism, and even voyeurism—of the Internet-cam type. I mean, there seem to be large numbers of people staring at traffic signals and coffee pots and Coke machines online, so you'd think they might want to get a glimpse of the polar ice cap decomposing before our very eyes.

If I were Geraldo, I would have set up shop there. Ice station CNBC.

But it's wishful thinking on my part. Obviously, I have an older idea of news. Indeed, I think a great many people who failed to even look in on *Survivor* are people with a prosaic notion not just of reality but of what constitutes a public event.

THE NOTION OF MAINSTREAM NEWS—THOSE events that affect us as a nation, a peo-



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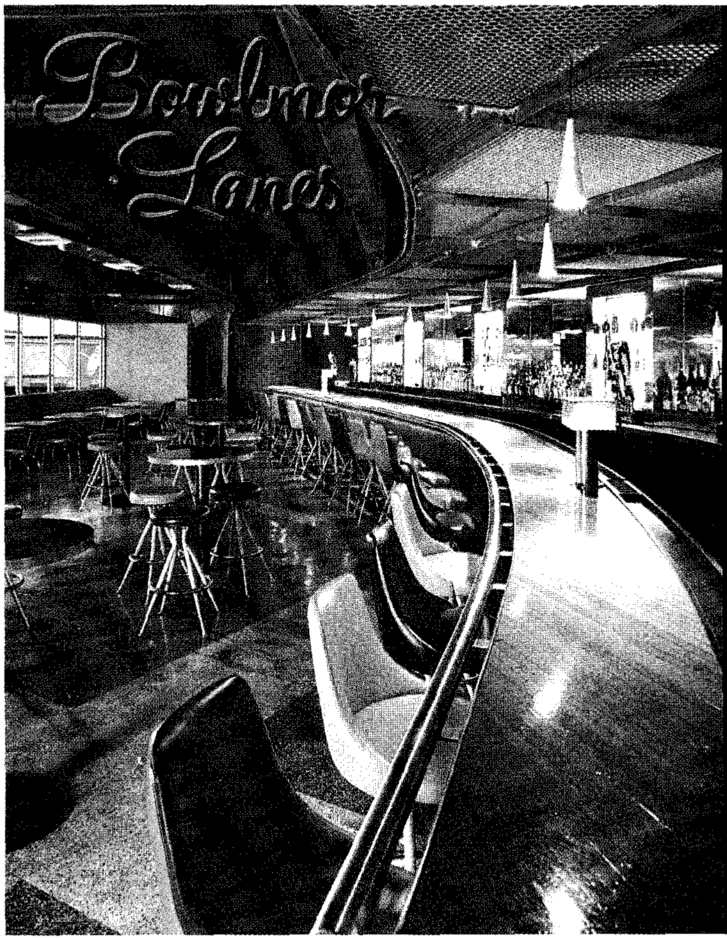

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ple, a society, etc.—has, of course, been undergoing a transmogrification: celebrification, tabloidization, cable-ization. Even the front page of the *Times* gets relentlessly softer and softer (*Survivor* made the *Times'* front page). So while there remains an audience segment with traditional news values—a hierarchy that begins with politics and descends through international stuff, domestic-policy issues, natural disasters, other calamities, and crime to sports and entertainment—that is a fast-shrinking segment. And it has fewer and fewer outlets that support such orthodoxy. (*Newsweek,* overlooking the Democrats, did its post-convention cover on *Survivor. Time* did its issue on single women and *Sex and the City.*)

This new sort of news, more intimate, more personalized ("p2p," as they say in Internet business plans), more about feelings (we might blame Clinton here—why not?), wherein the media process replaces the political process as the all-important subtext, attracts the people (the demographic) you want to attract. Where those in this segment see information that impacts how they live—i.e., news—we in the other, more rigid segment see pandering, and a lowering of all kinds of standards, and a vast and ever-deepening trivialization of information.

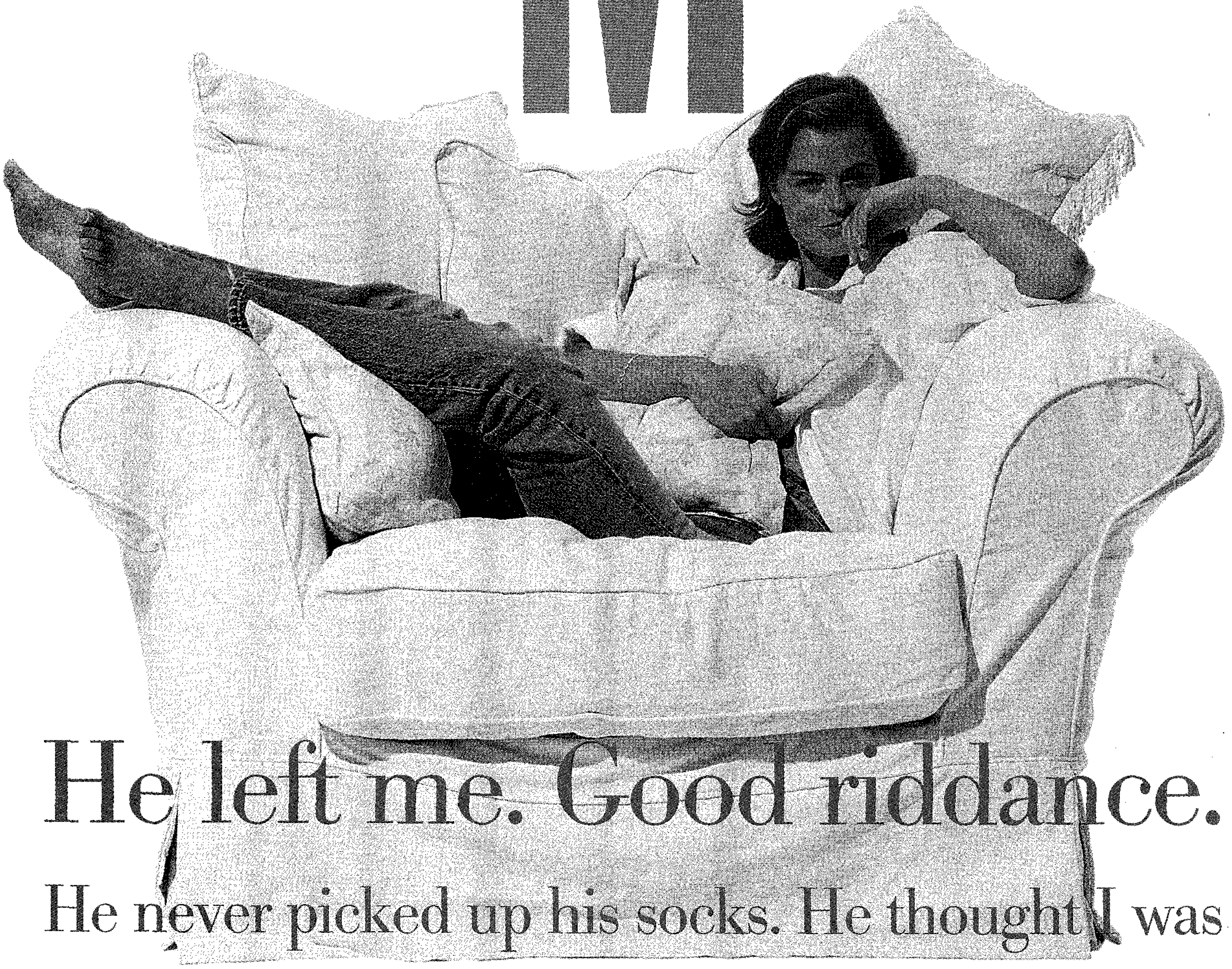
As much as I sympathize with that latter view, I know what happens to this other, older segment, and I find myself hardly eager to identify with it. Alas.

For the networks, this new news has the advantage of being ownable—if you create this sort of news, you can maintain all rights to it. That's obviously a much more profitable news concept than having to share public events up and down the cable dial and across the Internet.

Still, you continue to have the basic problem with news events, even if you make up and own these events. Phony news has the same dynamic as real news. There are always greater and lesser events, real or not. *Survivor* burned brighter than its cousin, *Big Brother*—so hardly anyone bothered with that show at all. Then, too, in the world of events, phony or not, something else always happens. Even something else that has been made up happens. Consider how quickly *Survivor* wiped out *Who Wants to Be a Millionaire,* which means, probably, that *Survivor,* too, will be wiped out within a season.

There's some comfort in that. ▬

E-mail: michael@burnrate.com



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He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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THE BOTTOM LINE JAMES J. CRAMER

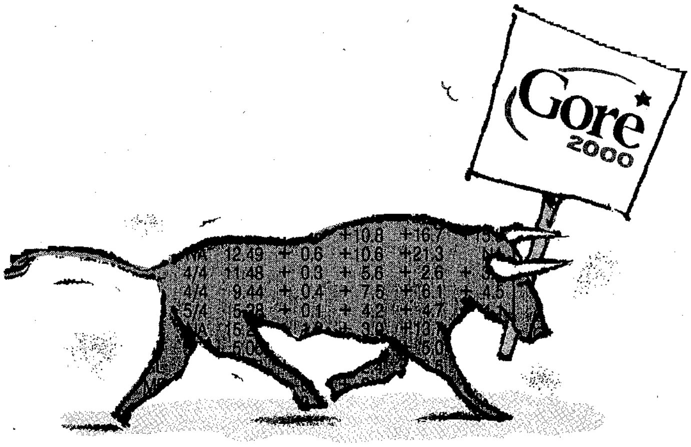
Bull and Gore

If your passion is short-selling or bonds, by all means pull the lever for Bush and his tax cut. But if you want to work the upside, Gore's your candidate.

SOMETIMES, TO LISTEN TO THE Republicans, Al Gore and the Democratic Party just got lucky in the stock market these past eight years. The phenomenal run in the Dow and the NASDAQ happened because stocks were simply due for a rally. We had incredible appreciation in securities because the bears were lulled to sleep by bogus prosperity. Or maybe they just didn't want to pay the Democrats' high capital-gains taxes.

What a crock! Sure, I am biased. I helped write speeches for Gore in his aborted 1988 presidential run. I regard him as a friend and have contributed extensively to the Democratic Party. But here I am calling it as I see it as a longtime professional money manager. Stocks spent the past eight years rallying for the same reason they could spend the next four years rallying if Al Gore is elected. The White House made a deal with Alan Greenspan to balance the budget in return for the Federal Reserve's help in lowering interest rates. Clinton championed the deal, Gore pushed for it and voted for it. By getting the Federal Government to stop borrowing excess money, the Democrats—helped by a recalcitrant Republican-dominated Congress—created an environment that made the stock market the investment of choice. Bonds, particularly the popular 30-year Treasury bonds, ceased to be a legitimate alternative to stocks, a feat that no one even dreamed could happen ten years ago. Money that once headed for bonds poured into the stock market instead, driving up prices. With lower interest rates and virtually no inflation, corporations and individuals refinanced and invested, creating the prosperity we have today.

Which is why this out-of-the-closet, card-carrying, big-lever Democrat money manager is scared to death that George W. Bush is going to win in November and, with his massive tax cuts, bust up the Big Deal that made the market roar. That's right: I expect if George W. Bush gets in, I will have to switch my mostly long stock fund into a fund that shorts with abandon, because I expect interest rates to shoot up as we get ready to finance the budget once again with bonds and not tax dollars. In short, we will be back to the same miserable stock market with the same second-rate Treasury Department we had when George senior ran the joint (and when I made millions betting against stocks).



In the past few months, I have watched Bush struggle with the idea that voters might be worried about busting the budget with the giant tax cuts coming our way—and I stress "our tax cuts" because, believe me, my cuts will be much bigger than those of most readers if Bush gets in. In fact, it's not the voters I am worried about; it's Greenspan, stupid! If he sees consumer spending ratchet up and the budget surplus turn to a deficit, he will take short interest rates dramatically higher, causing the first real competition for stocks since this bull market began. It's a prospect every money manager silently dreads. Money managers of both parties know these tax cuts would be inflationary and might lead to a repeat of last spring, when the Fed fretted about too much consumer spending and raised rates forcefully, helping to knock the NASDAQ down 30 percent.

We keep hearing that Bush is pro–stock market and Gore is anti–stock market, and that Gore will attack big business and Bush will defend and propel it. Frankly, other than the drug companies, which might fare worse under Gore than under Bush, I can't see how people think that Gore is anti-market. Populist rhetoric notwithstanding, he favors a continuation of the pro-stock-market policies that held under Clinton, policies that he actively championed during his vice-presidency. And I don't fret as much about problems that the government can cause an individual sector of stocks. I care most about the interest-rate backdrop. Stock prices are driven not by governmental regulation but by an environment conducive to investing—lower rates, strong dollar, budget surplus—versus those of excessive consumer spending, government borrowing, and an unfriendly Fed.

Another constant refrain is that Gore sat out the great bull market while Bush profited from it, and if he was really an enthusiast of stocks, he would have invested. Wrong! I've had many conversations with Gore about stocks over the years, and he always has had the same attitude, which I can sum up as "great ideas, Jim, super, love to buy them, but I may have to rule on regulations for these companies in committees I serve on, and I will be conflicted." And how right he was. I can't tell you how many times he would have had to rule on just the stocks I was suggesting (even though al-

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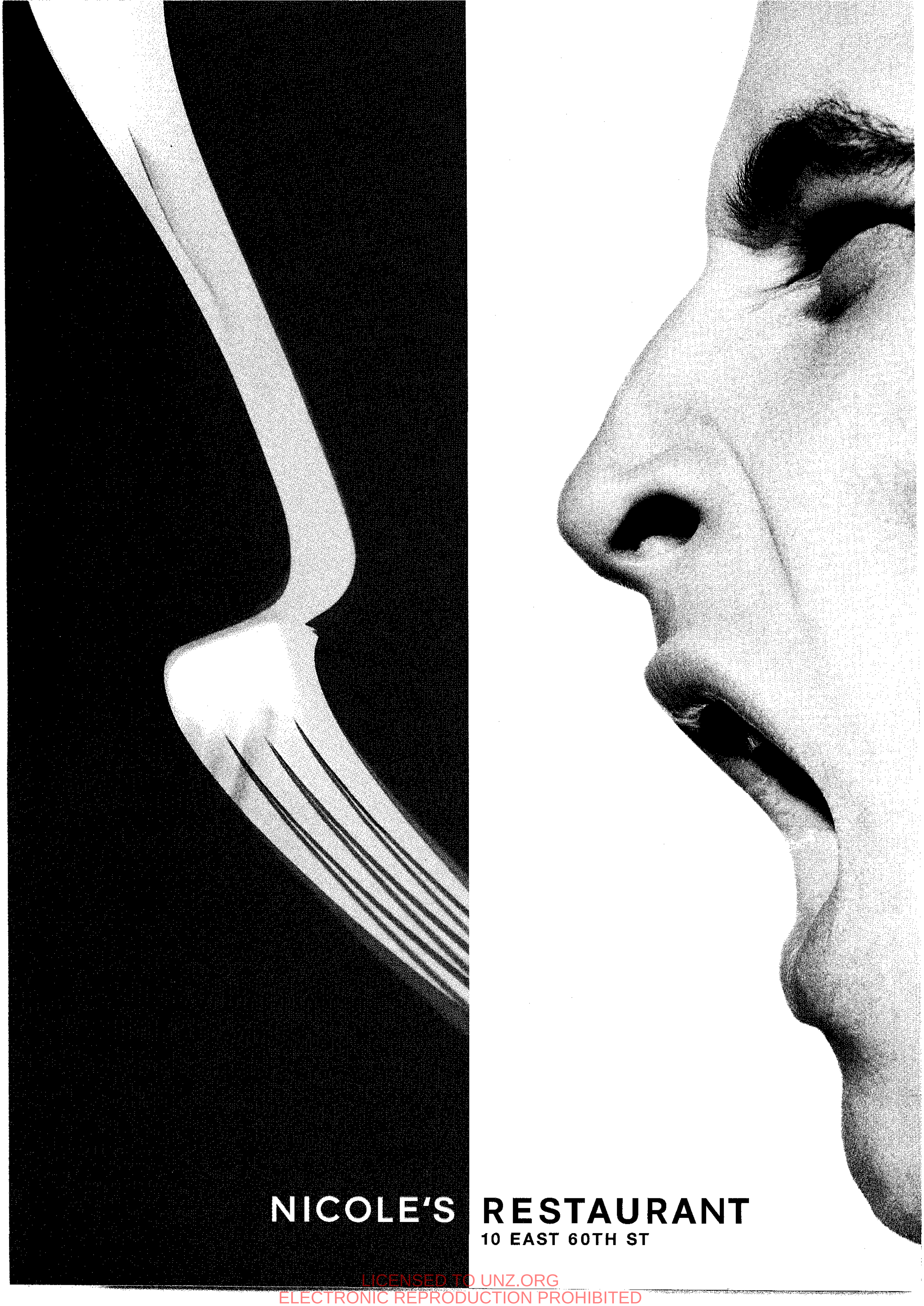
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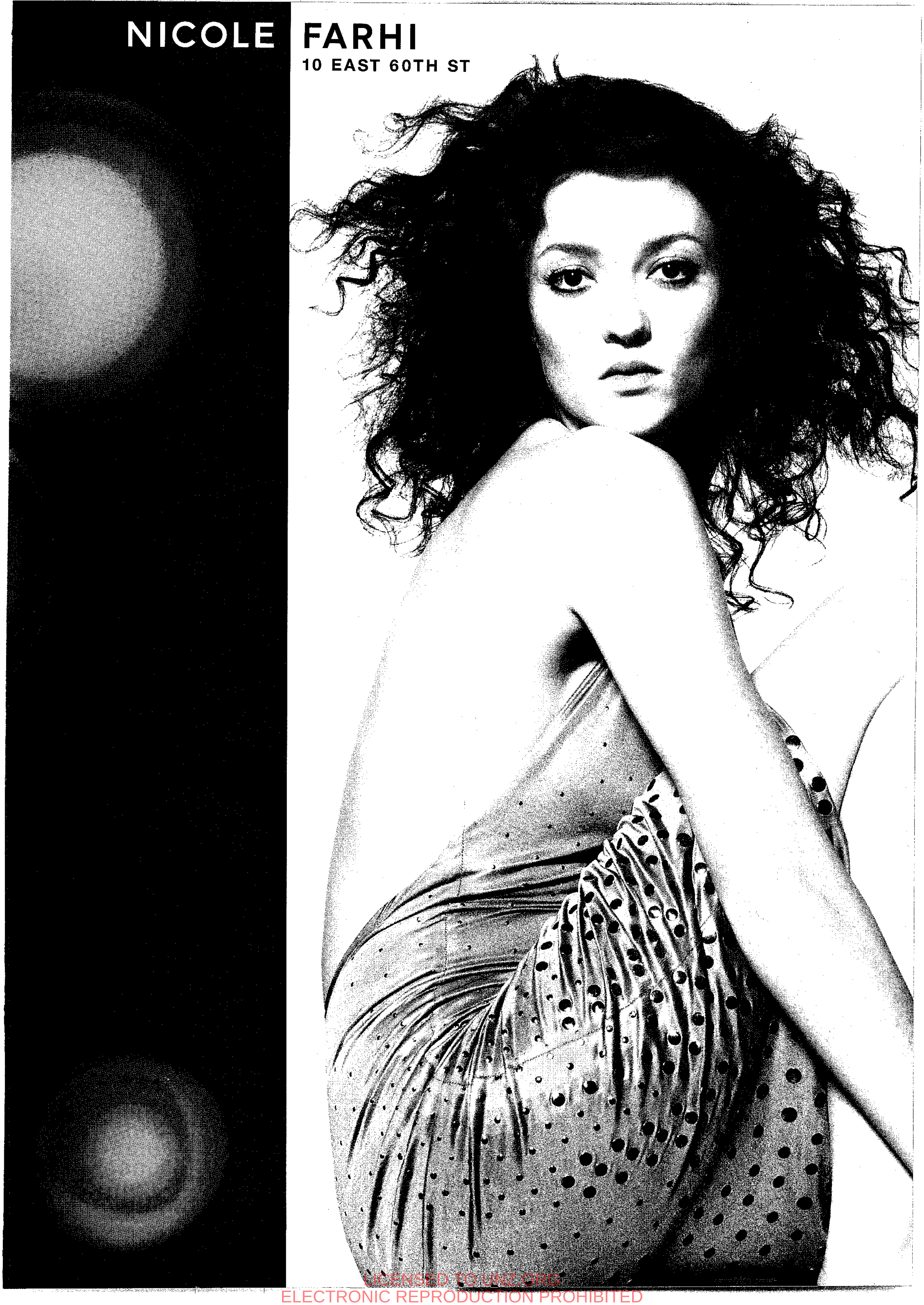
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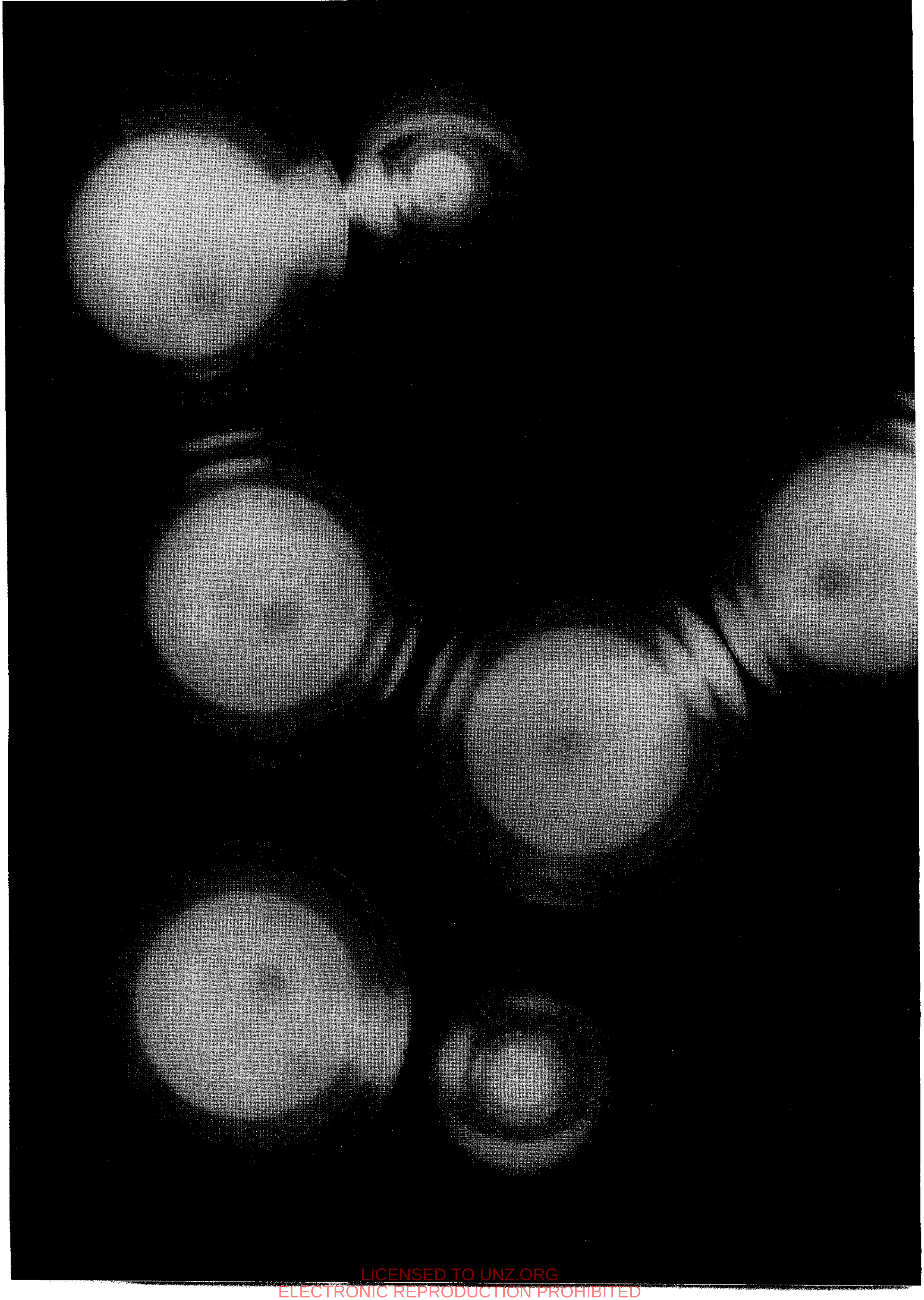

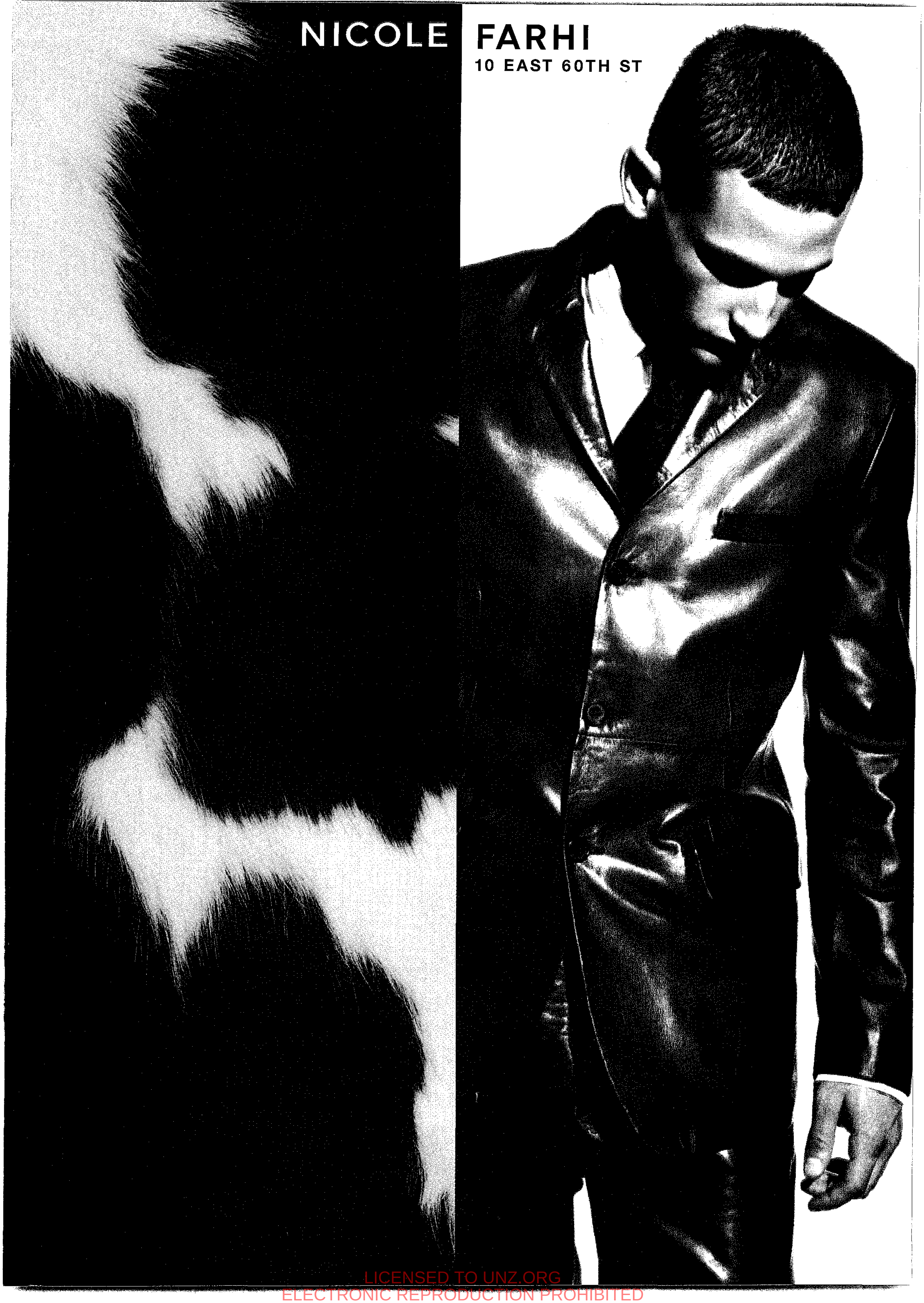
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most all of them went up). He sat the market out to be an impartial legislator, not because he disdains the market. The guy loves my stock picks, believe me.

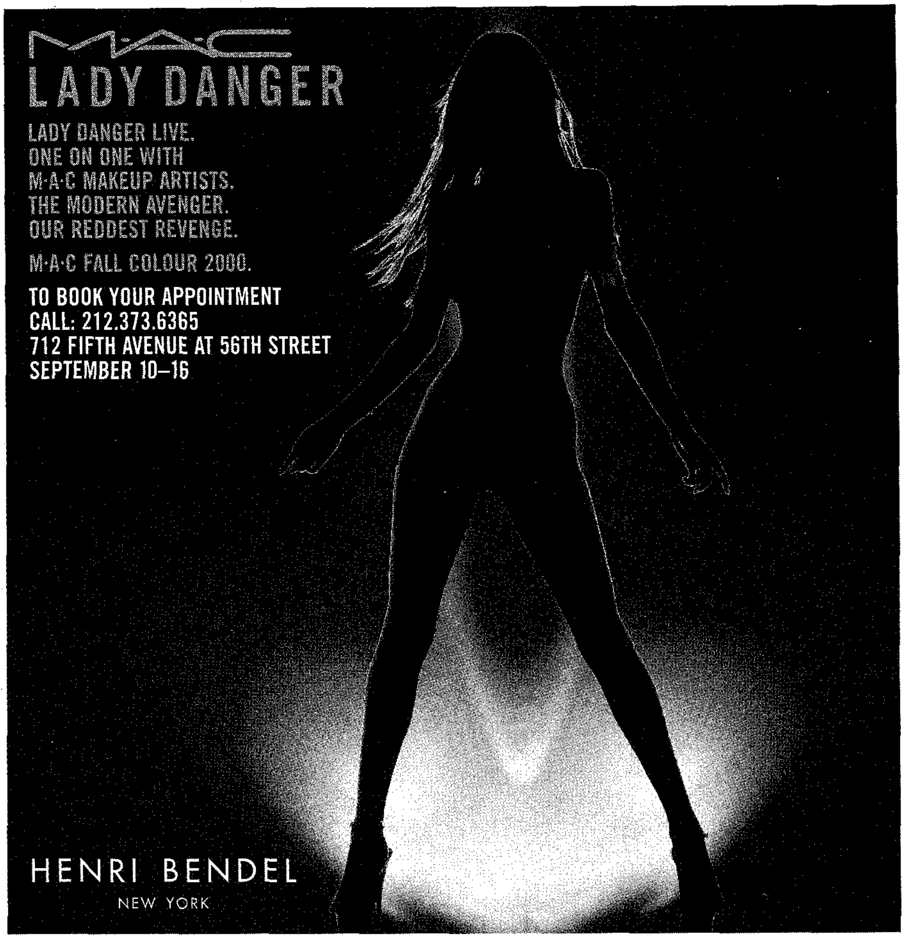
Still another rap is that he is so pro-environment that polluters will see their stocks pummeled. Frankly, this argument is just plain stupid. I have some bad news for the anti-environmental crowd: You've already lost. Most companies now comply with the rules, and if they don't, they get sued, and it costs them fortunes to defend, and they end up cleaning the mess anyway. The environmental regulation we have now works, and it won't be any different under a Gore presidency because he had free rein on this stuff for the past eight years.

Truly, two companies will fare better under Bush than under Gore: Microsoft and Philip Morris. But as someone who is fairly confident of a Gore victory, and who is long both stocks, I am not too worried. Microsoft's case will get to the Supreme Court under either man, and Philip Morris hasn't much to fear from the Feds anymore: It owes the states too much money as part of its settlement—nobody wants it put out of business.

Finally, the Republican money managers are supposed to be salivating about Bush's plan to let individuals invest in stocks for Social Security. Give me a break! What happens when we go through the inevitable bear market? We already write enough checks to farmers when the weather's bad; now we will have to write federal checks to those who made bad investments? And don't try to tell me that won't happen. No way Social Security won't be indemnified in some sort of ridiculously open-ended fashion if we go down that path.

Don't get me wrong; I can make as much money in a bull or a bear market. But how about the 45 million homes that own stock? Are they going to take up shorting, too? The easiest path back to record highs for the Dow and the NASDAQ is to vote for Gore in November—and to keep George W. Bush as far from the White House as possible. ▬

James J. Cramer is manager of a hedge fund and co-founder of TheStreet.com. At time of publication, his fund had positions in Microsoft and Phillip Morris. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.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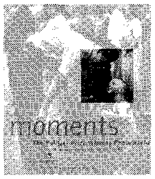
The Pulitzer Photographs
A unique opportunity to see a selection of each professionals work along with their personal commentary behind the photographs.



moments:
The Pulitzer Prize-Winning Photographs
A Visual Chronicle of Our Time
Thursday, September 7
1 - 2 p.m.
Drawing on interviews with photographers and his experience as head of photoservices at The Associated Press, **Hal Buell** will present a slide show and discussion of selected works from his new book *Moments: The Pulitzer Prize-Winning Photographs*.
Thursday, September 14
6:30 - 7:30 p.m.
PHOTOJOURNALISM:
Abroad and at Home
Martha Rial, staff photographer for the *Pittsburgh Post-Gazette* and Pulitzer Prize-winner will discuss several of her international projects and the difficulties of balancing both.

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© David Turnley/Corbis Images
From Tiananmen to Cuba:
A Fight for Democracy
Wednesday, September 20
6:30 - 7:30 p.m.
David Turnley, Pulitzer Prize winner and international executive producer for Corbis Documentaries, has followed the pro-democracy movement for more than a decade. In addition to his photographs, he will also show a segment of his recent film on life in Cuba.
Admission is free. Seating is on a first-come, first-served basis. Doors open 30 minutes prior to program start time..
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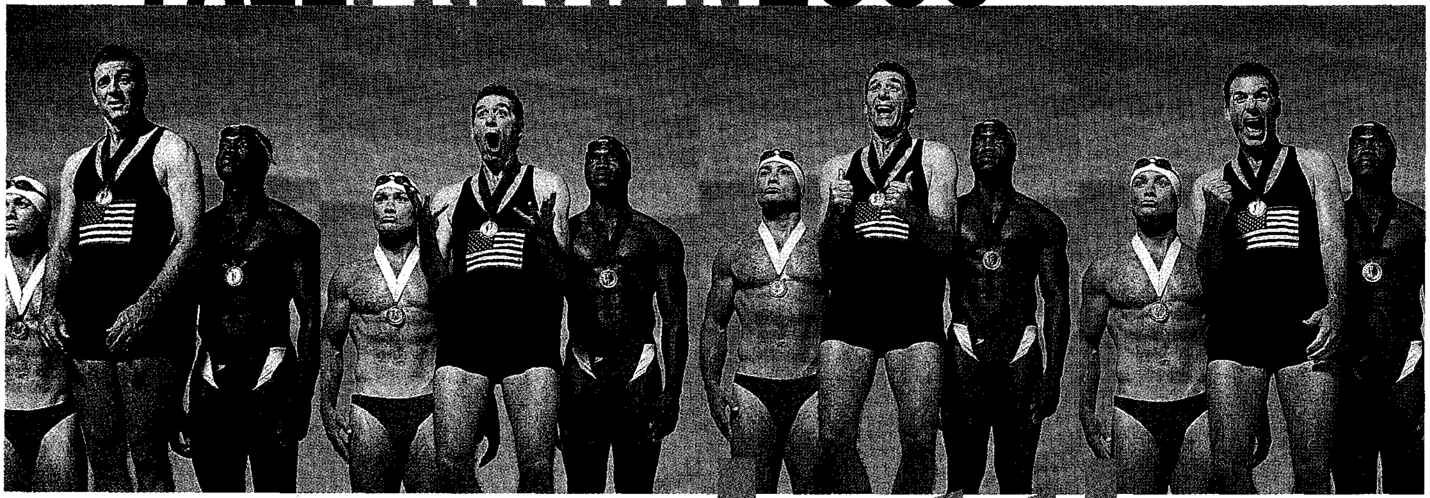


Let the Games Begin

This fall, the torch will be passed to a new generation of White House occupants, and Olympians, and sitcoms, and reality shows, and rock-and-rollers, and novelists, and artists, and designers, etc., etc. Except that, in fact, you may recognize a few of them. Michael Richards (*don't* call him Kramer) is as irrepressible as a private investigator on his new show as he was on—*don't say it.* Michael Johnson didn't qualify to repeat his stunning double gold of four years ago, but he'll be in Sydney with his running shoes, trying to win one more medal in the 400-meter race. Gore Vidal continues his voluminous retelling of American history in a new book, with a part written for himself. Bette Midler has an eponymous TV show; as does John Goodman; as does—wethinks we spot a trend—Geena Davis. Proven talent, in other words, building future successes on the past. Not that there's anything *wrong* with that.

PHOTOGRAPHED BY NIGEL PARRY

FALL PREVIEW

MOVIES

Crowe About It

Before Cameron Crowe was a Hollywood (writer-director of *Jerry Maguire,* etc.) potentate, he was a rock-journalist prodigy. And his new film *Almost Famous* proves he's one of those rare people who experienced the seventies who can actually remember them. By Derek de Koff

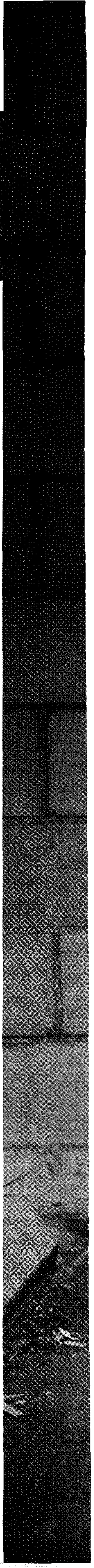
YEAH, WE'VE ALL GOT ONE IN US. IN OUR HEADS IT'S BEEN plotted and cast, we know the big scenes, we're starting to give some thought to the soundtrack. It is, needless to say, fascinating. We are, needless to say, deluded. Our story will never be filmed. Anyway, it's boring.

Cameron Crowe's is another matter. "I always felt that this was the one story that I had to tell," he says. "I'd had it in my back pocket as the one that I knew would be tough, but . . ."

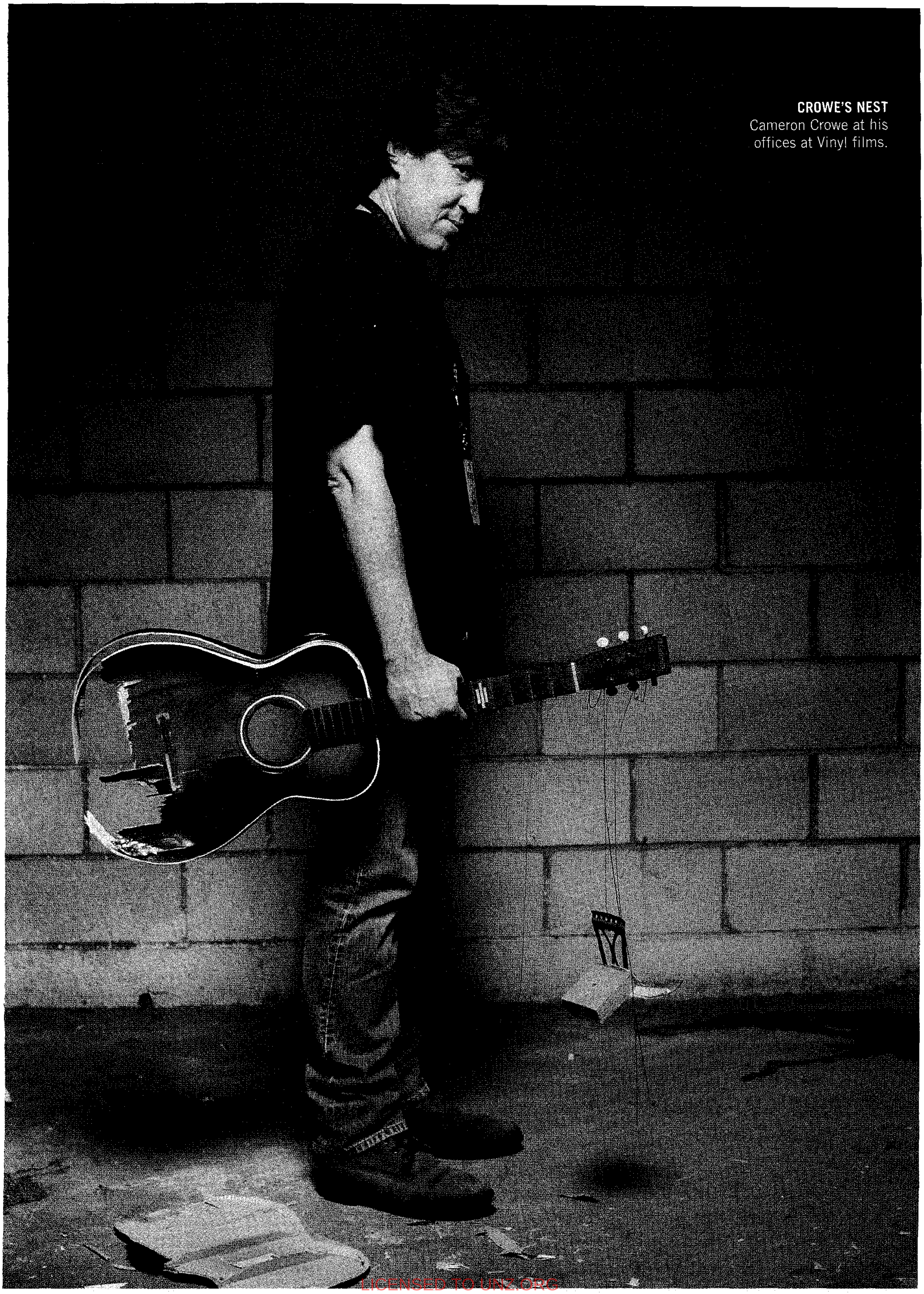
Before he wrote *Fast Times at Ridgemont High,* long before he wrote and directed *Say Anything, Singles,* and *Jerry Maguire,* Crowe was a precocious music journalist, a star feature writer at *Rolling Stone* by the age of 16. That was bad enough. His subsequent marriage to a beautiful rock star (Heart's Nancy Wilson), blossoming career as a filmmaker, and reputation as a decent fellow only contributed to a pervasive feeling of inadequacy among peers who didn't even know him. Last year, as if to spite us, he performed a valuable public service by publishing a wonderful series of interviews with Billy Wilder. Now, at 43, he's finally reached into that back pocket for *Almost Famous,* his *Spinal Tap*–via–Truffaut film, which, for better or worse, will remind people of a certain age exactly how they looked, acted, and felt in 1973. And, in no small degree, of what they were listening to.

In the film, *Rolling Stone* sends 15-year-old William Miller (Patrick Fugit) on the road to write about a rising, workmanlike rock band called Stillwater. William quickly gets caught up in "the circus"—most intimately with Stillwater's lead guitarist (Billy Crudup) and chief muse/don't-call-her-groupie (Kate Hudson)—while his doting, worried, and formidable mother (Frances McDormand) tries to reel him home to Cali-

PHOTOGRAPHED BY MATTHEW WELCH



Grooming by Brigette Jackson/Beauty & photo; styling by Jessica Simpson



CROWE'S NEST
Cameron Crowe at his offices at Vinyl films.

fornia in time for his high-school graduation. *Almost Famous* isn't satire, but it's funny and knowing, the sort of film in which squabbling bandmates air such grievances as "From the *beginning,* we said *I'm* the front man, *you're* the guitarist with mystique."

Crowe isn't coy about revealing his sources: He volunteers, for instance, that this plotline was drawn from his Allman Brothers assignment, that plot twist from an encounter with Neil Young. "I had the rock aspects of the story in different forms for a long time," he says. "What made it worth making was to be able to do the family stuff, which is all kind of achingly true, I must admit. My mom didn't go barefoot in the house—that's about the only difference."

Crowe is an anomaly in Hollywood, and not just because he's self-effacing. (Compliment him on his Wilder book, and he'll gleefully mention a "thrashing" it got in the *London Review of Books;* tell him how refreshingly free of anachronism *Almost Famous*'s soundtrack is, and he'll reply, "There's one screw-up, a harmonica piece from the beginning of 'Cortez the Killer,' which actually came out the next year.") He also seems to have a pretty free hand in making his movies, thanks in part to what he calls the "shepherding" skills of such allies as James L. Brooks and Lawrence Kasdan. ("He's the real deal," says Brooks. "The great thing is that he's making personal, true movies that are mainstream.") Crowe also thinks he benefits from the fact that his output is but a relative trickle ("so the ones I do, I fight really hard for") and from how low-key his movies tend to be. "My films have often flown below the radar and haven't cost enough to make big waves, nor have they had stars that required advertising," he says. "More often than not they were made in the shadow of bigger movies."

Then why step out from the huge shadow of *Jerry Maguire* and Tom Cruise with a personal film assembled without marquee actors? "Probably because I could," says Crowe. "There's a credit line of, I think, one, after you have a movie that was a surprise success—even with Tom in it. It just seemed like the opportunity to kind of do the first movie in a way that I couldn't have made it if it had actually been the first movie. I felt the time was slipping away where I still had all these vivid memories. It ended up being made pretty much the way I wanted to make it—lovingly and with the time to get all the details right."

We can assume he got them exactly right: Apparently, a diary is about the only

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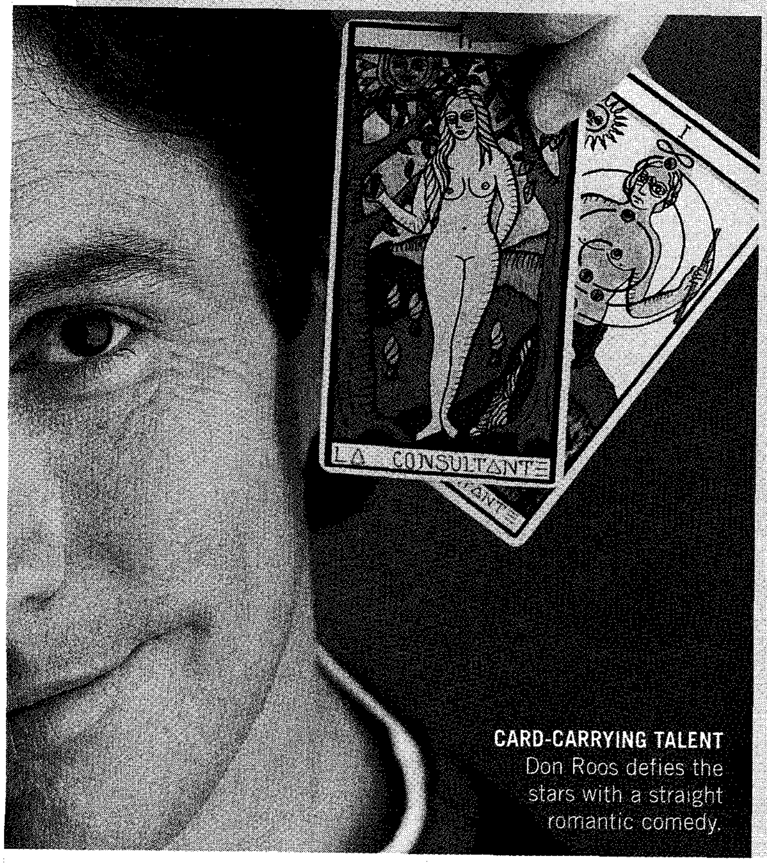
SPOTLIGHT

The Opposite of Gay

After *The Opposite of Sex,* Don Roos goes straight with an irony-free romantic drama, *Bounce.*



CARD-CARRYING TALENT Don Roos defies the stars with a straight romantic comedy.

DON ROOS'S DIRECTORIAL DEBUT, *THE OPPOSITE OF SEX,* STARRED CHRISTINA Ricci as a conniving femme fatale sporting a drag queen's wardrobe and less conscience than Becky Sharp. Audiences adored watching her slash her way in and out of gay men's hearts in order to get everything her greasy little heart desired. Fine and good, but there's absolutely none of that vitriol in *Bounce,* Roos's sophomore effort and first big-budget project for Miramax. It stars Gwyneth Paltrow and Ben Affleck, and is an unapologetically romantic drama. It's also played—in every sense of the word—straight.

"You never want to repeat yourself," Roos says. "I didn't want to do another self-referential comedy. If I did, I'm sure I'd get pigeonholed. You're protected when you do comedy, especially black comedy, because it has built-in irony. This is a much more serious movie, told honestly."

In *Bounce,* which Roos likens to Noel Coward's *Brief Encounter,* Affleck plays an ad executive who gives away his plane ticket to a man who dies when the flight crashes. Wracked with guilt, he tracks down the widow (Paltrow) and then, of course, falls very, very much in love with her. The question looms: When and how is he possibly going to tell her about the macabre connection they share? "I was terrified of working with Ben and Gwyn," Roos says, "and was thankful that neither brought their Oscars to the set."

Finding the right tone wasn't easy. "Irony and comedy come a lot easier to me," says Roos, who promises that his next film will be another black comedy. As for the challenge of writing the role of a heterosexual male lead, the openly gay Roos says, "I tried not to worry about it too much. It actually came relatively easy." After a pause, he adds, "I *could* be straight, after all—you never know."

DEREK DE KOFF

Photographed by Fergus Greer. Grooming by Martin Pretorius/Cloutier.

thing Crowe didn't keep from those days. "All the notes [in the montage] at the beginning are my own artifacts," he says. "Notes from a Jethro Tull story, I think, are the ones at the very end. I just kept it all. Those are my records at the beginning, and hotel keys, and pens. There's a whole subplot in the movie that didn't make it in—it'll be on the DVD—where the kid just steals things from every hotel room, including phone books."

You did this?

"I did. I still have the stuff. I still have phone books."

Phone books?

"You know, because I would go through the phone books and just think, 'All these people . . . and they live in *Phoenix*! How wonderful and mysterious and I'll *never meet them*. I gotta keep the phone book! I may never be back here again!' And that's sort of the feeling of the movie, where you never know if you're gonna be back there again—so take an extra look at that hotel room. Souvenirs—that's what music is. It's the souvenir of the experience where you were when you heard it. I'm into souvenirs."

Crowe acknowledges the inherent strangeness of directing actors who are playing himself and people he knew in situations that actually happened, but says that "the weirdest thing was trying to get Lester Bangs right." The late, great Bangs (Philip Seymour Hoffman in the film) was the unruly and influential rock critic who mentored young Cameron/William. "When we shot the diner scene, when Lester says to the kid, 'Don't make friends with the rock stars'—there was something about the way Philip was moving, getting up to get a Coke and lumbering back to the table. I got a cold chill that this was exactly what had happened 27 years ago. That was where the emotional weight hit me. It was difficult for a moment or two. And then we just moved on."

That's something Crowe will continue to do, now that he's told his own story. "This is definitely a chapter-ender, this one," he says. And what's next?

"A love story, and I think it might be for Mr. Cruise again. I've just written it. See? Trying to pick up the pace! Tom is a big Billy Wilder fan, and he loves the whole idea that Billy Wilder was able to make a number of movies with Jack Lemmon. So how much do you love the guy who says, 'Let's find a way where I can be your Jack Lemmon?' You gotta love that. So we'll give it a try."

Meanwhile, there's Wilder himself to contend with. The 94-year-old director wants to see *Almost Famous*, and Crowe is arranging a screening. "That," he says, laughing, "will be a nerve-racking afternoon."

Photograph by James Bridges.

COMING SOON

SEPTEMBER

Woman on Top

No one knows why this film was pushed back from its original June release date, but it's not a quality thing—honest. We've seen the film, and it's fluff—but the best kind of fluff. **Penelope Cruz** stars as a spicy gourmet chef who likes to always be in control, whether she's dicing chilies or mounting men. When she moves from Brazil to San Francisco, she finds herself starring in a hit television show and causing numerous male hearts to flutter. (September 22)

The Exorcist: The Version You've Never Seen

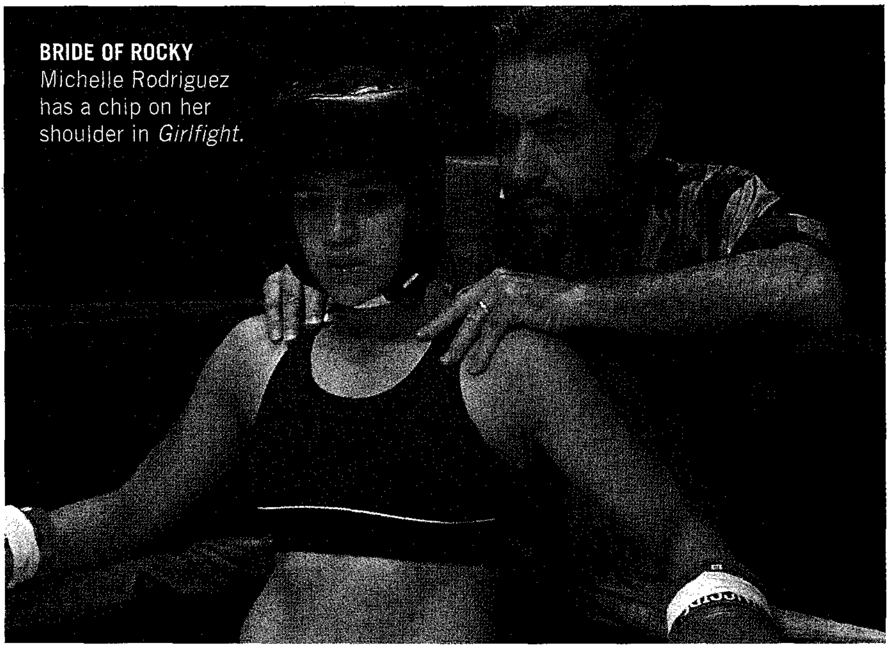
For a long time, horror-film devotees have been dying to see the possessed **Linda Blair**'s infamous spider-walk scene, in which she scuttles downstairs bent backward on her hands. Originally excised from the film for being too disturbing, it's now been restored in this definitive cut of **William Freidkin**'s classic. And take it from us: The scene is out there. (September 22)

Remember the Titans

Jerry Bruckheimer (*Flashdance, Top Gun*) produces and **Boaz Yakin** directs this true story of a newly appointed football coach (**Denzel Washington**) who must overcome discrimination from the Virginia locals while trying to win over the team's former coach (**Will Patton**), a white guy who's been bumped down to assistant. Washington, who came within inches of winning an Oscar last year, is hoping this puts him in contention again. (September 29)

Girlfight

Karyn Kusama's directorial debut knocked 'em out at the Sundance festival last winter. Her film tells the story of Diana (played by newcomer **Michelle Rodriguez**), a surly young high-schooler in Brooklyn who keeps beating the hell out of her classmates until advised to take her problems into the boxing ring, where she blooms. Kusama and Rodriguez have been basking in the glow of positive advance buzz for eight months now, but we'll see if audiences buy it. (September 29)



BRIDE OF ROCKY Michelle Rodriguez has a chip on her shoulder in *Girlfight*.

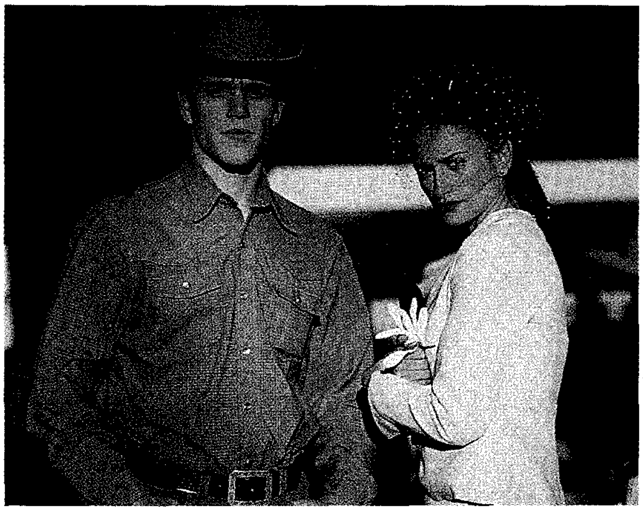
Best in Show

Christopher Guest follows up his fitfully funny *Waiting for Guffman* with yet another heavily improvised mockumentary. This time, Guest and company (including **Parker Posey**, **Catherine O'Hara**, and **Michael McKean**) lampoon the uppity dog-show scene. (September 29)

OCTOBER

Requiem for a Dream

Prepare for a grim, relentless barrage of druggy footage as **Darren Aronofsky** (who wrote and directed 1998's most eccentric sleeper, π) presents his blistered-lips-and-all depiction of four Coney Island junkies: **Ellen Burstyn** is the speed-addled mom; **Jared Leto**, her heroin-addicted son; and **Jennifer Connelly** and **Marlon Wayans**, his jittery girlfriend and buddy. There've been some battles with the MPAA over a threatened X rating, so it will be interesting to see who caves first. (October 6)



A KISS BEFORE DYING Above, Connelly and Leto in *Requiem for a Dream;* right, Damon and Cruz in *All the Pretty Horses.*

Meet the Parents

Ben Stiller plays **Teri Polo**'s skittish husband-to-be, who has an agonizingly tough first run-in with her father, a surly ex–CIA psychologist played for all it's worth by **Robert De Niro**. Directed by **Jay Roach** (the man behind both *Austin Powers* films), the cat-and-mouse comic pairing of the Taxi Driver himself and the whiny Stiller sounds perfect. (October 6)

Two Family House

Fans of *The Sopranos* will be arriving en masse to check out **Michael Rispoli** (who appeared as Jackie Aprile on HBO's hit series) playing a real family man who yearns to transform his Staten Island home into a cabaret theater. (October 6)

Dr. T & the Women

He may falter a bit more than before, but a new **Robert Altman** film is still news. In his latest, **Richard Gere** plays a much-requested gynecologist whose well-ordered existence is coming apart because of the ladies in his life: There's his alcoholic sis (**Laura Dern**), his neurotic daughter (**Kate Hudson**), and, trickiest of all, his frazzled wife (**Farrah Fawcett**), who has taken to skipping in fountains totally naked. (October 13)

Billy Elliot

Boy likes ballet. Father gets angry. Universal's new art division, Universal Focus, gets rolling with this British tale about an 11-year-old (**Jamie Bell**) who chooses a tutu over boxing gloves and chagrins his family, most of all his testosterone-dipped dad. (October 13)

The Yards

Shady wheelings and dealings are occurring within the bowels of the New York City subway system, and **James Caan** plays a grimy businessman whose company repairs subway cars. We're literally in the underworld, and there's fear and corruption everywhere. Caan's nasty wife (**Faye Dunaway**) and scheming nephew (**Mark Wahlberg**) are both after the family business, and betrayals and back-stabbings abound—particularly after **Joaquin Phoenix**, playing Wahlberg's childhood best friend, enters the picture. Directed by **James Gray**. (October 20)

Pay It Forward

Haley Joel Osment wasn't invited back to join Bruce Willis and M. Night Shyamalan for *Unbreakable,* perhaps as a result of his Golden Globe sniffle-fest. Nevertheless, he's featured prominently here, playing an altruistic seventh-grader who teaches his troubled parents (**Kevin Spacey** and **Helen Hunt**) a thing or two about redemptive grace. We're imagining the film as the celluloid equivalent of those PRACTICE RANDOM KINDNESS AND SENSELESS ACTS OF BEAUTY bumper stickers. (October 20)

Lucky Numbers

Nora Ephron follows up *You've Got Mail* with what seems to be a departure from her trademark sticky sweetness. Her new black comedy centers on a downtrodden TV weatherman (**John Travolta**) who with the help of a mischievous coworker (**Lisa Kudrow**) rigs the state lottery so the numbers are in his favor. (October 27)

Book of Shadows: Blair Witch 2

The sequel to the highest-grossing indie film in history eschews handheld shakiness for a more traditional storytelling approach. This time around, four teenagers (all played, again, by newcomers) sign up to go on a walking tour of the Black Hills, only to return from the bewitched woods with bizarre symbols etched into their bodies and blood-curdling hallucinations. Directed by **Joe Berlinger**, known for his documentary *Paradise Lost: The Child Murders at Robin Hood Hills.* (October 27)

NOVEMBER

Charlie's Angels

While **Farrah Fawcett** can be seen losing her mind in Robert Altman's latest, the seventies TV show that made her a star gets a millennial makeover with **Cameron Diaz**, **Drew Barrymore**, and **Lucy Liu** as those three detectives with the leggy moves and the cantankerous boss whose face we never get to see (but we do get to see **Bill Murray**, who plays Charlie's assis-

Photographs: from top, John Baer; Van Redin.

tant). All we want to know is whether Cameron will be doing a poster. (November 3)

The Golden Bowl

This **Merchant Ivory** costume drama, adapted from Henry James's final novel, promises plenty of well-coiffed socialites hurling themselves upon satin-upholstered divans. Advance word is that it's a bit on the slow side, but hey, it's Henry James, not Stephen King, for God's sake! **Kate Beckinsale** stars as a woman recently married to a prince (**Jeremy Northam**). She unwittingly discovers proof that he has a mistress (**Uma Thurman**). Distressed, she runs sobbing to her wealthy papa (**Nick Nolte**). (November 3)

The Legend of Bagger Vance

Triumph of the human spirit, anyone? **Will Smith** plays a curiously messianic golf caddie who mentors a World War I veteran (**Matt Damon** again) into becoming one hell of a putter. But will he be able to beat those two golf champions he's just challenged for a tournament? **Charlize Theron** plays Damon's beleaguered girlfriend, and **Robert Redford** directs. After *The Horse Whisperer,* nobody seems too optimistic about this one. But some of us have been Redford stalwarts since *Ordinary People,* so we're thinking *The Natural* meets *Tin Cup.* (November 3)

Red Planet

Hoping to succeed where *Mars Attacks!, Mission From Mars* (hey, didn't that come out this year, too?), and pretty much every other film with *Mars* in the title has failed, **Anthony Hoffman**'s directorial debut finds **Val Kilmer** donning a kicky astronaut outfit to visit that tiny red dot in the sky—only to get stranded there. Could be another lonely Robinson Crusoe update à la *Cast Away,* only with vaporizing guns in lieu of coconuts. For some reason, we've got to see this one. Hope springs eternal. (November 3)

Dr. Seuss' How the Grinch Stole Christmas

Wearing ultra-elaborate face makeup that seriously threatens to upstage the elasticity of his actual face, **Jim Carrey** brings the Mean One to the silver screen. Just how well he and director **Ron Howard** succeed in presenting Seuss's classic with actual human beings is anyone's guess. Also opening for the kids today is *Rugrats in Paris,* which finds those shrill toddlers terrorizing the City of Light on Nickelodeon's dime. (November 17)

The 6th Day

It's the not-so-distant future, and anything can be cloned: cattle, chicken,

SPOTLIGHT

Is the Globe Golden?

This fall, the best Hollywood movies (Ang Lee's *Crouching Tiger, Hidden Dragon,* and *Dancer in the Dark*) weren't made in Hollywood.

WASN'T THE GLOBAL TRIUMPH OF AMERICAN CAPITALISM SUPPOSED TO INAUGURATE A PARALLEL triumph of American culture: a McDonald's in every Paris arrondissement and a Schwarzenegger film in every Bombay cineplex? Well, something has gone dreadfully wrong with our imperial dream, because the French are buying Universal Studios, two Germans directed the summer's domestic blockbusters *The Patriot* and *The Perfect Storm,* and the two best movies this fall may turn out to be Lars von Trier's *Dancer in the Dark* (shot in Copenhagen) and Ang Lee's *Crouching Tiger, Hidden Dragon* (shot in China). This isn't the Americanization of world culture; it's the globalization of American culture. *Dancer in the Dark,* which opens the New York Film Festival on September 22, is a cross-pollinated global goulash. It stars Björk, the Icelandic pop star, as a Czech immigrant working with Catherine Deneuve in a factory in what looks like the Pacific Northwest (but isn't). Von Trier, who's Danish, alternates Björk's grim, single-mother life of poverty with her elaborate Hollywood-musical fantasies, which take the form of all-singing, all-dancing Spike Jonze–style music videos. When *Dancer* was screened at Cannes in May, critics either loved it or hated it, but nobody questioned Björk's dazzling acting debut: You just can't take your eyes off her, right up to the tragic denouement (accompanied, as always, by singing and dancing).

GLOBETROTTERS Top, *Crouching Tiger, Hidden Dragon;* above, Bjork in *Dancer in the Dark.*

Dancer in the Dark turns the Hollywood dream factory inside out, but *Crouching Tiger, Hidden Dragon* (which closes the New York Film Festival on October 9) gives the old-style romantic Hollywood epic a much-needed shot in the arm. Directed by Ang Lee, the New York–based, Taiwan-born director of *Sense and Sensibility* and *The Ice Storm,* the film features top Chinese stars Chow-Yun Fat and Michelle Yeoh in a love story set in ancient China. The twist here is that Lee takes the popular Chinese martial-arts genre (with lots of supernatural *Matrix*-style flying through the air for the video-game set) and adds a distinctly non-Asian romantic intensity, full of those grand, passionate gestures you rarely see in current American films either. "It's the kind of Hollywood film you can't do in Hollywood anymore," Lee says. "It's kind of a lost art." Audiences love *Crouching Tiger,* both in Asia, where it's already one of the top money-makers of all time, and at advance screenings here, where it's been received like a martial-arts *Gone With the Wind.* If Sony Classics can convince youthful *Matrix* fans and suburban multiplex patrons to take a chance on this subtitled oddity, it will prove that you don't need Arnold Schwarzenegger to come up with a truly global hit.

MARK HOROWITZ

Photograph by Chan Kam Chuen (top).

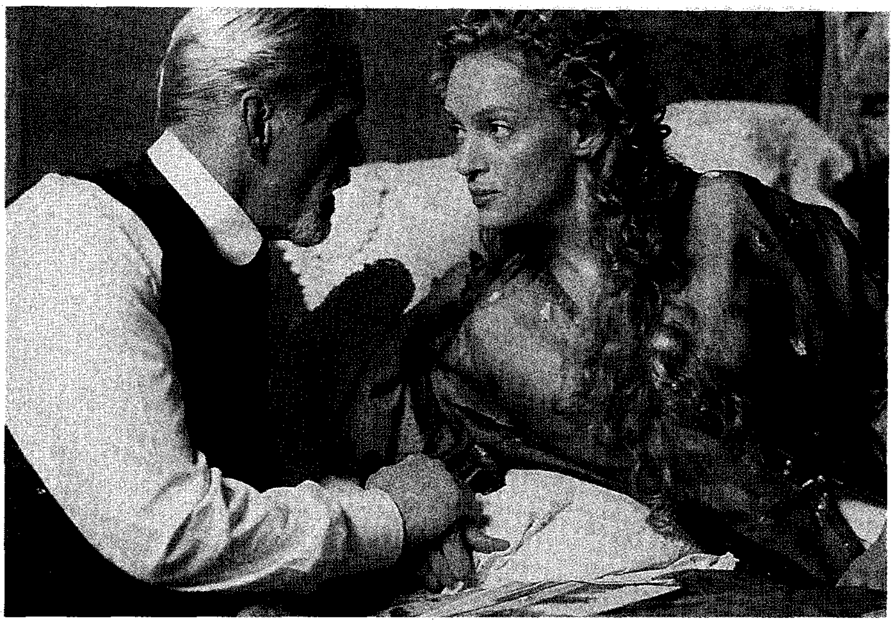
cats, and **Arnold Schwarzenegger**, who plays a pilot who arrives home one day to find that he's already there. Talk about déjà vu! Meanwhile, a villainous DNA specialist (**Tony Goldwyn**) is trying to murder him before the secret gets out. This is do or die for Arnold. Does he still have what it takes to sell tickets, or should he start seriously thinking about that political career? Directed by **Roger Spottiswoode** (*Tomorrow Never Dies*). (November 17)

Unbreakable

Bruce Willis and writer-director **M. Night Shyamalan** team up for a second time, and given that their first pairing resulted in *The Sixth Sense,* we're expecting yet another tale chock-full of New Age occult trimmings that blows away the competition Thanksgiving weekend. This time around, Willis plays the sole survivor of a train crash who must find out why the fates have decided to spare him. **Samuel L. Jackson** is the mysterious figure who might have a few answers up his sleeve. The minimalist trailer already has audiences buzzing. *I see big box office.* (November 22)

Quills

Geoffrey Rush puts the *S* back in S&M as the notorious Marquis de Sade in this new film by **Philip Kaufman** (*The Unbearable Lightness of Being, The Right Stuff*). Sure, it's really about censorship and freedom, but you can still count on plenty of britches, bodices, exposed bosoms, and hearty slaps on the rump. **Kate Winslet** co-stars as the Marquis's admiring laundress. **Joaquin Phoenix** is the officious Catholic priest hoping to salvage what's left of his soul. And **Michael Caine** turns up as a sadistic doctor. **Doug Wright** adapted his own Off Broadway play. (November 22)



MAY THE HAND-WRINGING BEGIN! Nolte and Thurman in *The Golden Bowl.*

BUZZBOX

WHAT: Bamboozled
WHY: Spike Lee's new feature, starring Damon Wayans and Jada Pinkett Smith, didn't have an official release date until last month, and there's been little or no advance publicity. But the word is getting out: *Bamboozled* is a ferociously brilliant and provocative satire about racism in television and media—clearly inspired by *Network,* the 1976 Paddy Chayefsky classic—and it's going to be Lee's most controversial and talked-about film since *Do the Right Thing.* An outrageous teaser has already sparked an angry response—but wait until Spike's critics see the actual film!
WHEN: October 6

102 Dalmatians

"Mommy, I want a dalmatian—again!" Expect another barrage of these-spotted-dogs-are-a-menace-to-your-children articles as underage audiences get more than their fill of pooches with cuddly, computer-enhanced facial expressions and painted-on spots—not to mention even more elaborate costumes and scenery-chewing from **Glenn Close**, who reprises her role as the maniacal Cruella De Vil. New to the lineup is **Gérard Depardieu**, who co-stars as a creepy fur peddler. (November 22)

Original Sin

Their love, it is, how you say . . . taboo? **Angelina Jolie** plays a mail-order bride with a secret, and **Antonio Banderas** the somewhat startled recipient of the tattooed parcel in this murky melodrama set in 1880s Cuba. The sex scenes are supposed to be hot, but director **Michael Cristofer**'s last film, *Body Shots,* let us down in that department. (November)

DECEMBER

Family Man

Nicolas Cage finally puts down his Uzis and hand grenades to play a romantic lead: a career-centric investment banker who has the opportunity to see how his life would have been if he'd settled down and married his college girlfriend (**Téa Leoni**). It makes sense that it's coming out around the holidays, because it sounds to us like *It's a Wonderful Life.* (December 15)

Proof of Life

Expect lots of explosions in **Taylor Hackford**'s thriller based on a 1998 *Vanity Fair* article. **Russell Crowe** (who apparently leaps at the chance to star in any film based on a *VF* piece) stars as a brave professional counter-terrorist who must save an engineer and his wife (**Richard Morse** and **Meg Ryan**) who have been captured by South American terrorists. Naturally, he falls in love with her. By the way, Crowe and Ryan started having the affair that broke up her marriage to Dennis Quaid during the shooting of this film. But that's not why we picked it. Not a bit. (December 15)

Chocolat

This modern-day fairy tale stars **Juliette Binoche** as the owner of a chocolate shop who bewitches a small town with her sinfully scrumptious snacks. **Johnny Depp** co-stars as her morsel on the side, and **Alfred Molina** plays the grump who absolutely hates chocolate and wants to shut her down. (December 15)

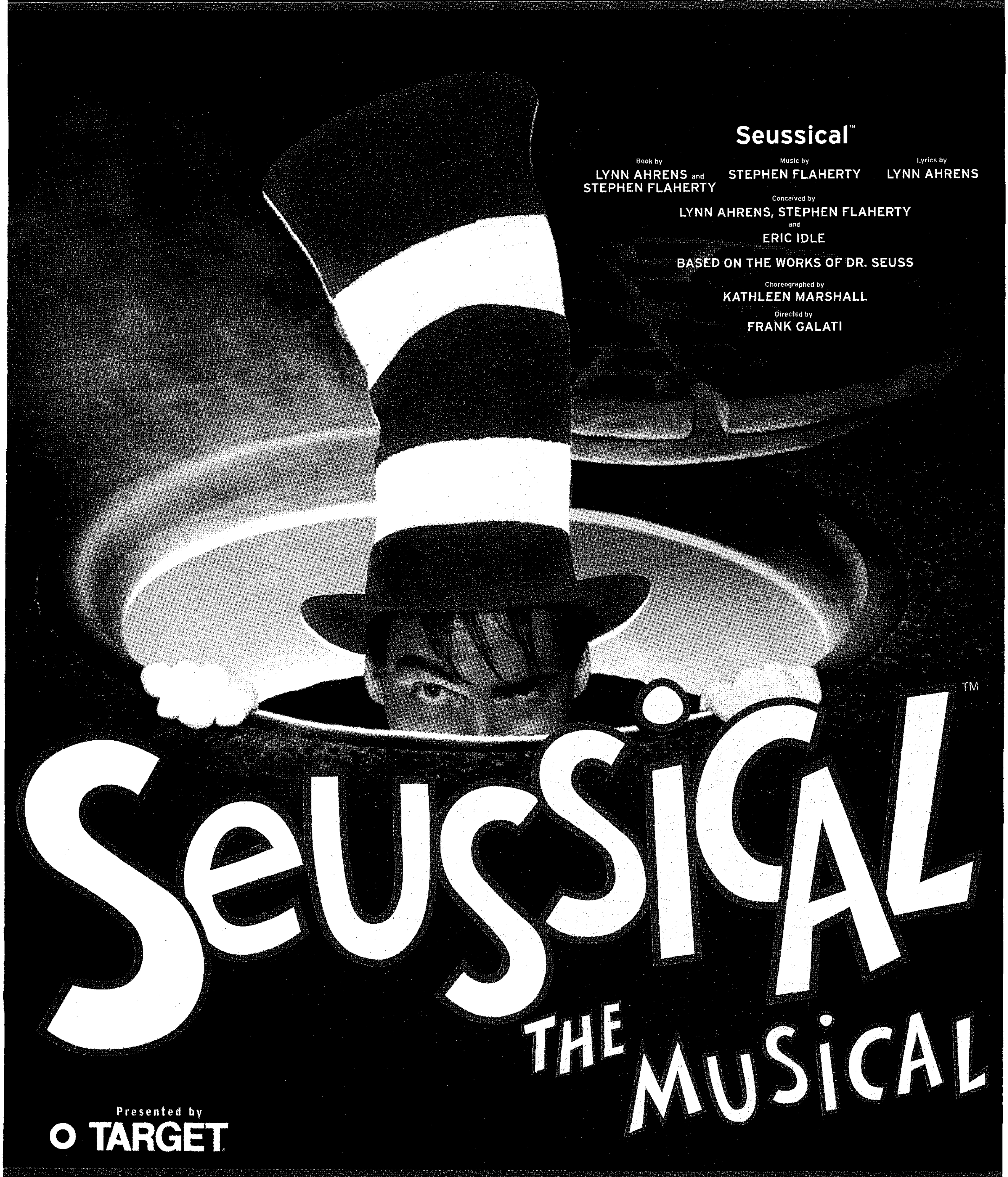
What Women Want

Mel Gibson plays a chauvinist pig who changes the toot of his horn after a freak accident in the bath (don't ask) leaves him with the ability to read women's minds. After using his superhuman powers to destroy the career of his boss (**Helen Hunt**), he starts going gaga for her and things take a turn for the precious. (December 15)

Enemy at the Gates

During the siege of Stalingrad, a young Russian sharpshooter (*The Talented Mr. Ripley*'s **Jude Law**) and a savvy political officer (*Shakespeare in Love*'s **Joseph Fiennes**) find their friendship threatened when they both fall for the same woman (*The Mummy*'s **Rachel Weisz**). Meanwhile, a Nazi assassin (**Ed Harris**) has been hired

HOLD ON TO YOUR HATS.



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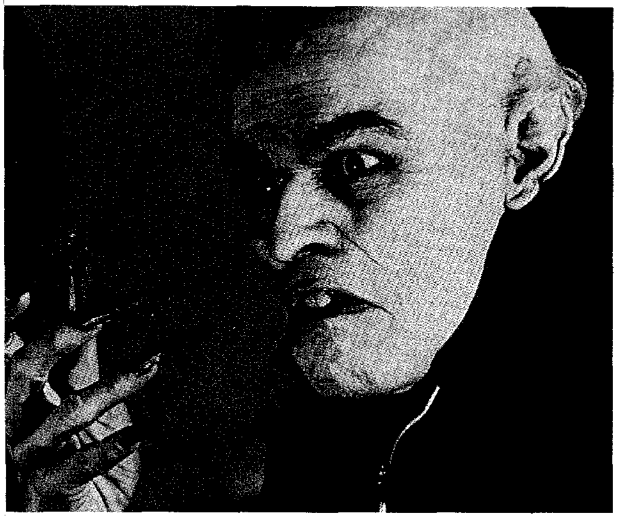
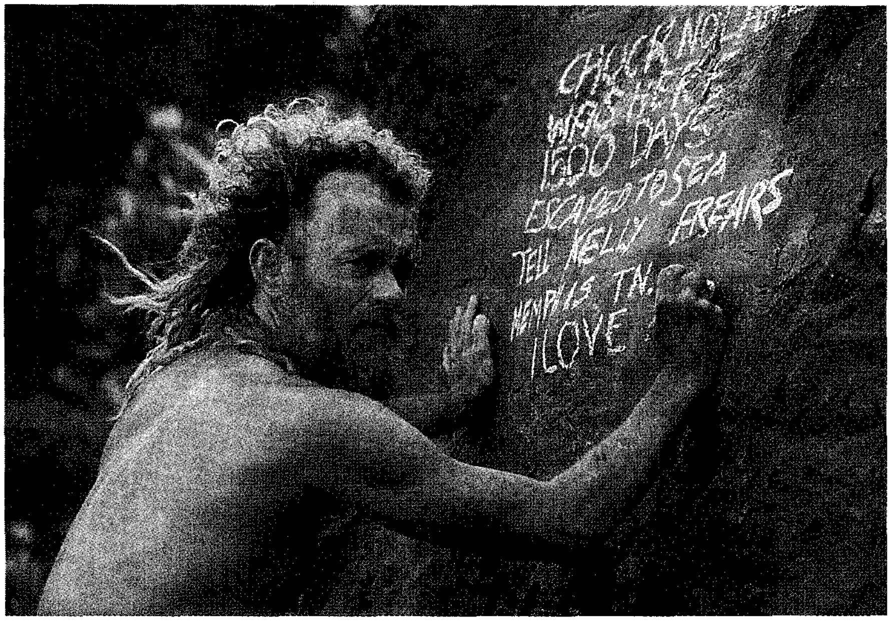
Traffic

Steven Soderbergh hopes to breathe new life into the old-fashioned drug thriller (think *French Connection,* not Pink Floyd's *The Wall*), and he just might succeed with the all-star cast he's assembled here. Three different stories collide: In one, **Michael Douglas** stars as the leader of the National Drug Task Force, whose daughter is hooked on junk; **Catherine Zeta-Jones** plays a vapid Mexican wife who must learn how to peddle dope after her husband is arrested for the same offense; and **Benicio Del Toro** plays a border cop with a decidedly lax moral code. (December 22)





LEGENDS OF THE FALL Left, Willem Dafoe in *Shadow;* below, Tom Hanks in *Castaway.*

State and Main

David Mamet may have finally put aside his long pauses and staccato dialogue for this relatively mainstream comedy, an insidery satire of the Hollywood film industry. Although it's certainly familiar ground, Mamet is a true original and the cast is very promising: **William H. Macy, Philip Seymour Hoffman, David Paymer, Alec Baldwin**, and **Sarah Jessica Parker**. (December 22)

All the Pretty Horses

Although what the world really needs is a movie version of **Cormac McCarthy**'s hypnotically gore-drenched *Blood Meridian,* we'll settle (for now, at least) for this adaptation of McCarthy's National Book Award–winning classic. **Matt Damon** stars as the teenage Texas nomad whose romance with a wealthy Mexican woman (**Penelope Cruz**) starts the blood a-flowing. **Billy Bob Thornton** directs, and there were reports of some tension between him and the studio (Columbia) over who got final cut. We'll see who won this month. (December 25)

Shadow of the Vampire

It's coming out so late in the year that it hardly qualifies as a fall film, but it sounds too promising to ignore. This fictionalized account of the making of the silent classic *Nosferatu* imagines that its star, Max Schreck (**Willem Dafoe**, in what's being touted as an Oscar-worthy performance), was a certified, fang-carrying vampire. **John Malkovich** plays F. W. Murnau, the overambitious German director who doesn't think twice before exposing his cast to the wrath of a crazed bloodsucker. Note to Lion's Gate: Bump up the release date. We can't wait. (December 29)

O Brother, Where Art Thou?

Coen brothers fans, rejoice. The boys are back with a modern retelling of Homer's *Odyssey* set in the old South. Three convicts (**George Clooney, Tim Blake Nelson**, and **John Turturro**) escape from jail in search of some buried treasure and meet a variety of cutthroats and screwballs along the way. (Film-nerd footnote: The title comes from Preston Sturges's *Sullivan's Travels.*) (December 22)

Cast Away

Tom Hanks lost 50 pounds to play the role of a smug federal agent who ends up stranded on a desert island without so much as a monkey or an evil queen to keep him company. Needless to say, he gets very, very lonely. We're hoping director **Robert Zemeckis** isn't pulling an Abbas Kiarostami: The thought of watching Hanks kick around palm fronds for three hours doesn't sit well with us, bushy beard or no. (December 25)

Finding Forrester

Gus Van Sant follows up his remake of *Psycho* with, it seems, a remake of *Good Will Hunting*. **Sean Connery** plays a hermetic novelist who takes a young athlete-scholar (**Robert Brown**) under his wing after discovering that the boy can really write. Which will the student ultimately choose: the basketball or the pen? Expect jaunty male cheekbones at close range. (December)

The Gift

In the past, practically all the players in this project have thanked the Academy, or at least come close. **Sam Raimi** (*A Simple Plan*) directs this neo-gothic tale of a clairvoyant mother (**Cate Blanchett**) who senses that her next-door neighbor (**Hilary Swank**) is being brutalized by her husband (**Keanu Reeves**). She's also trying to track down **Katie Holmes**, who plays **Greg Kinnear**'s very missing fiancée. (December)

Moulin Rouge

Director **Baz Luhrmann** (*Strictly Ballroom, William Shakespeare's Romeo + Juliet*) is out to prove that the modern movie musical lives, whether *Evita* likes it or not. We shall see: **Nicole Kidman** stars as a Parisian nightclub crooner who falls in love with **Ewan McGregor**'s flighty poet. Oh, yeah, it's also a millennial update of the Orpheus legend with lots of seventies pop classics. Okay, Baz, we're intrigued. (December)

DEREK DE KOFF

Photographs: from top, Jean-Paul Kieffer; Zade Rosenthal.

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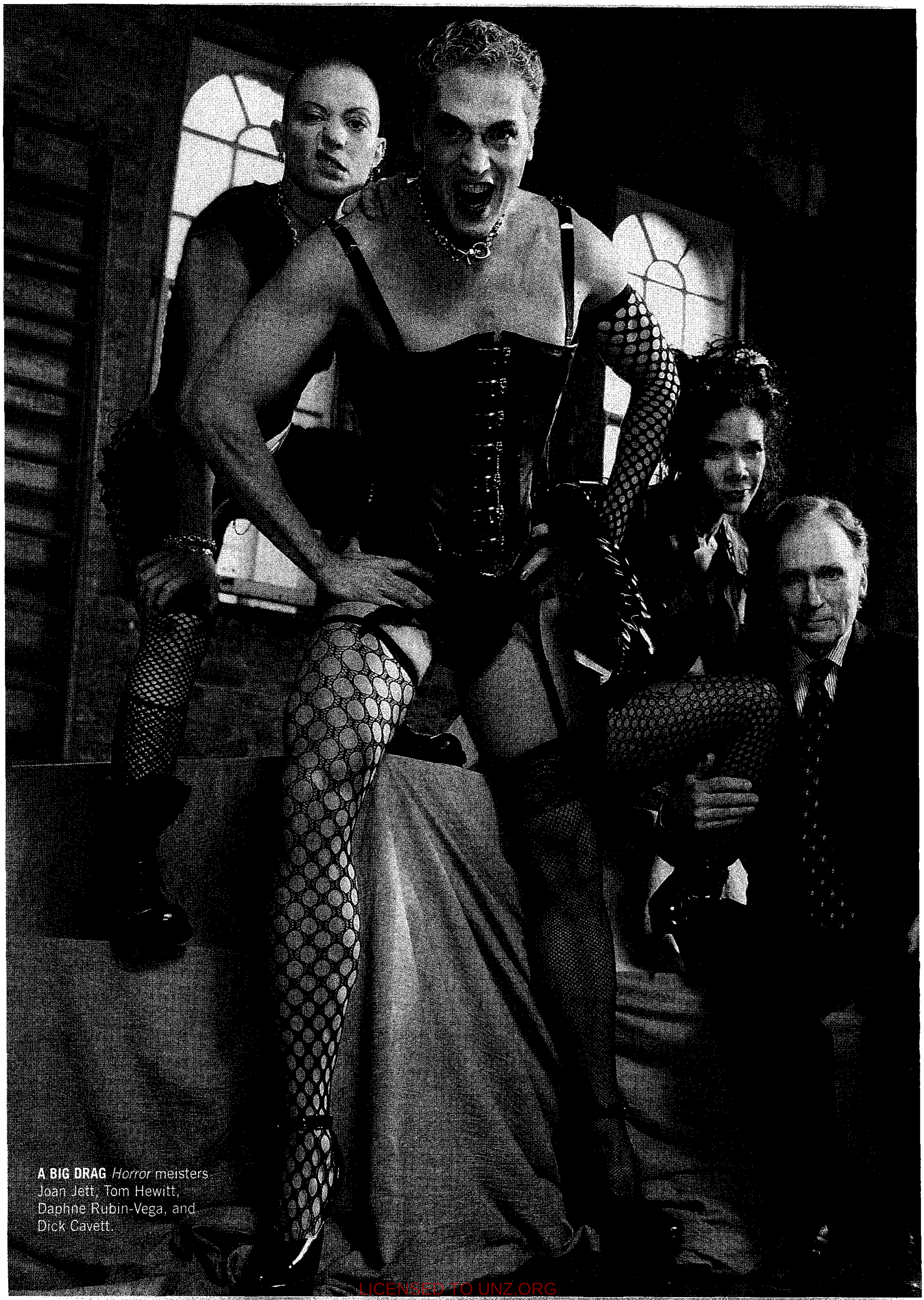
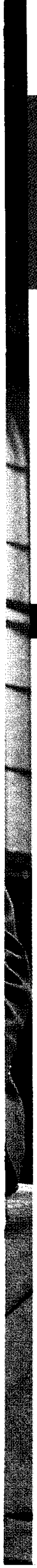


A BIG DRAG *Horror* meisters Joan Jett, Tom Hewitt, Daphne Rubin-Vega, and Dick Cavett.

THEATER



Born In The U.S.A.

As the British spectacles finally close up shop, Broadway raises the curtain on the most American season in memory (Sorry, Grizabella): From *Cats*—to that Cat in the Hat. By Jeremy Gerard

IT WAS ONE OF THE EARLY SALLIES IN THE BRITISH INVASION OF Broadway, and a fairly nasty one at that: In the spring of 1975, a freaky troupe of Londoners transformed the Belasco Theatre into the seedy movie-palace mise-en-scène of *The Rocky Horror Show*. The *Horror* made a star of Tim Curry, who appeared in both stage versions and, of course, the movie, which has owned the graveyard shift for years at various Greenwich Village theaters. But New York sent the live show packing after less than a month.

Twenty-five years later—a quarter-century in which Broadway's biggest houses were stocked with endlessly running London-born musicals—**The Rocky Horror Show** is set to make its big comeback, with a hilariously diverse cast that includes rock star Joan Jett, *Rent* legend Daphne Rubin-Vega, comedian Lea De Laria, and talk-show host–cum–motel flack Dick Cavett. *Rocky II* arrives, however, just as night engulfs the final sunset rays of the British colonization. *Cats,* after seventeen years, ascends into the Heavy-Side Layer on September 10, and *Miss Saigon* will follow, by helicopter no doubt, on New Year's Eve. *The Phantom of the Opera* may take its place alongside the new Madame Tussaud's as an inextinguishable import for the tourist trade, but that's unlikely to be the case for *Les Miz,* and a revival of *Jesus Christ Superstar* has closed after limping along on cut-rate tickets.

PHOTOGRAPHED BY LEN IRISH

Indeed, this fall, shows made in America rule Broadway. In October, the late, Springfield, Massachusetts–born Theodor Geisel makes his long-overdue debut at the Richard Rodgers Theatre. This, of course, would be **Seussical**, an inspired name for a show based on the characters created by Geisel's doppelgänger, Dr. Seuss, who brought literacy and an acute sense of justice to generations of pre–*Sesame Street* kids. In the works for several years, it's already being touted as the next *Lion King.* Among other things, it's the show in which Stephen Flaherty and Lynn Ahrens, the composer and lyricist of *Ragtime,* finally loosen up (*you* sing "I will not eat green eggs and ham" without cracking up); contributing to the ballyhoo is the equally inspired casting of New Vaudeville clown David Shiner as the Cat in the Hat.

Playwright Terrence McNally, who wrote the book for *Ragtime,* also gets to loosen up a bit with the season's other big musical, **The Full Monty**, later this month at the Eugene O'Neill. You know that *The Full Monty* began life in 1997 as a charming British film about a group of downsized Sheffield steelworkers who find local fame and some small fortune baring all in a strip club. The story has been transferred to Buffalo and set to music and lyrics by newcomer David Yazbek, whose claim to fame is the theme song from *Where in the World Is Carmen San Diego?* Speaking of which, when *The Full Monty* had its tryout in June at San Diego's Old Globe Theatre, the L.A. *Times*'s astute theater critic, Michael Phillips, pronounced it "all beefcake, all the time . . . dressed up, and down, and then further down, as a raucous, uneven, trashy, highly entertaining musical comedy [with] the aura of a hit."

And, as if the show needed any more publicity, Buffalo congressman Jack Quinn has already denounced *The Full Monty* for its "incorrect and irresponsible" portrait of the city. Lighten up, Congressman. Buffalo's been taking it on the chin for so long that *The Full Monty* stands a chance of displacing the city's most famous dis, from native son Michael Bennett's *A Chorus Line,* in which a character laments that "committing suicide in Buffalo is redundant."

That crack was written for Bennett by his unlikely (and uncredited) fixer on the show, Neil Simon. Broadway's most prolific contributor for 40 years has himself been taking it on the chin with some of his recent theatrical forays, but Simon returns this fall with **The Dinner Party**, a play—like nearly all of his recent work, it's a comedy of terrors, this one set in a French restaurant—whose out-of-town tryout has won him praise from unexpected quarters. *Party,* at the Music Box, pairs two lover-boy icons from the past: *Happy Days*' Fonzie, Henry Winkler, and John Ritter, *Three's Company*'s Jack Tripper, both now well into middle age—prime Simon territory.

Around the time Neil Simon first began blowing his horn on Broadway, Gore Vidal was enjoying no little success with *The Best Man,* his Kennedy-era political

SPOTLIGHT

Party Animal

Monologues behind him, Spalding Gray is cast as a presidential contender just in time for the election.

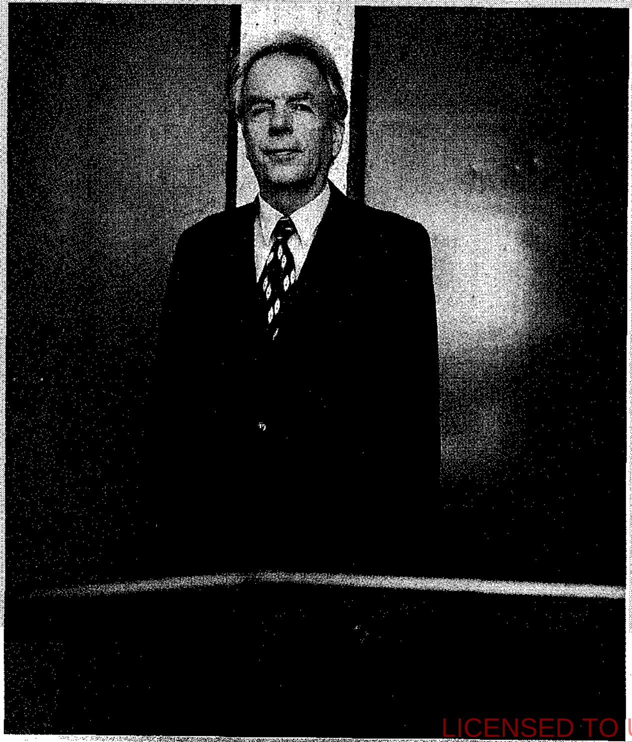
"I'VE BEEN WAKING UP AT 4:30 IN THE MORNING ANXIOUS ABOUT THIS play, with the headphones playing these tapes so that I'll remember my lines subliminally," says a definitively neurotic Spalding Gray—so nervous, he groans, "I feel like I'm running for president." The joke is that the solo-show addict *will* be running for president, eight times a week, beginning September 5, in the revival of Gore Vidal's 1960 political hit *The Best Man,* a play whose fans included JFK and his wife.

In a rehearsal studio, dressed in a presidential slate-gray suit, surrounded by patriotic hustle with RUSSELL posters emblazoned with Gray's profile and GO WITH JOE ads featuring his co-star, *Sex and the City* stud Chris Noth, Gray explains how happy he is to be playing someone other than himself.

"I'd reached the end of twenty years of monologues," he says, "and I felt that I'd come full circle in my last one, to rest in my family and home. This play has gotten me up out of myself," he adds, "and also out of constantly looking at everything around me and constantly taking notes. So in a funny way it can be very rejuvenating; it's like a meditation almost."

Gray's lifelong solipsism made him the perfect candidate for Vidal's candidate, Russell, a sort of waffling, idealistic intellectual of the Bill Bradley order who fights a smear campaign launched by the slicker political brawler Cantwell, played by Noth. But if Russell's temperament is familiar ground for Gray, his passion for politics is not: The actor admits that he didn't vote until he was 39—and then only because a participant in his traveling show *Interviewing the Audience* was registering voters and made him promise onstage to vote.

A founding member of the avant-garde Wooster Group, Gray rarely performs in traditional theater. His last Broadway stint was twelve years ago, when he played the Stage Manager in a Lincoln Center Theater revival of *Our Town.* "I'd always said that I couldn't imagine doing a character in a fourth-wall situation. I could do film, but the convention of speaking rather loud on a stage and pretending you're talking to someone and aiming it out at an audience?" Gray shakes his head. "I'd sort of lost the interest or the ability to approach that." But the bombast of *The Best Man* is natural, he says, brushing crumbs off his tailored suit. "The thing that works is that they're politicians; they're show people and speechmakers; they're showing their style—and that works." LOGAN HILL



VOTE FOR ME Spalding Gray, finally "up out of himself."

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FALLTHEATER

drama about a battle for the presidential nomination. With something like perfect timing, that play returns (now called, in the manner of a Jacqueline Susann miniseries, **Gore Vidal's The Best Man**), at the Virginia, in a revival headed by a more contemporary male TV icon, *Sex and the City's* Mr. Big, Chris Noth. It's hard to predict whether the timing is good or bad for Lily Tomlin's return to Broadway, but anyone who recalls **The Search for Signs of Intelligent Life in the Universe**, her ferociously funny yet deeply felt tour of seventies culture, counterculture, and anticounterculture, will welcome its return beginning at the Booth, with an assurance of only minor updating promised by author Jane Wagner.

And there are more Broadway veterans coming: Linda Lavin, Tony Roberts, and Michele Lee star in Charles Busch's **The Tale of the Allergist's Wife**, at the Barrymore; Lavin plays a middle-aged Upper West Side denizen visited by a Mysterious Stranger . . . well, you'll have to see it to find out what happens.

To bring this jingoistic celebration of the demise of British theatrical hegemony (at least until the winter solstice) full circle, consider **Proof**, which, like *Allergist's Wife,* was born last season at the Manhattan Theatre Club and moves to the Walter Kerr in October. David Auburn's play—one for which words like *engrossing, haunting,* and *exhilarating* were invented so that critics might abuse them—concerns Catherine, an emotionally shell-shocked math prodigy. Her father, a genius she's dropped out of life to care for in his final, increasingly inchoate years, has just died; a former student of his combs through the incoherent papers in his study until he comes upon something akin in importance to the ontological argument for the existence of God, only with a lot of numbers and letters and postgraduate-type hieroglyphics thrown in.

Given its subject, *Proof* is likely to vie for the same audience attending Michael Frayn's celebrated *Copenhagen,* whose concern is quantum physics, the creation of the atom bomb, good versus evil—and herein lies a case study in the contrast between British and American approaches to highfalutin drama. *Copenhagen,* which won the Tony award last season, recounts a meeting between two once-close scientists now on opposite sides of the *Anschluss.* They spend a ton of time speaking the language of science, and a little less time talking about the Holocaust, a dead child, old times. This can be thrilling, but a charge often leveled against such plays—as with those of Tom Stoppard and David Hare, not to mention George Bernard Shaw—is that they're too much brain and too little heart.

Proof, on the other hand, is more in the tradition of the plays of Lanford Wilson and Michael Weller. While a larger subject—in this case, authorship of the mathematical proof—inspires the play, its exceptional power lies in its evocation of the relationship between daughter and father (in this case played unforgettably by Mary-Louise Parker and Larry Bryggman). When we think of the great American playwrights, we think of Arthur Miller and Eugene O'Neill and Lillian Hellman, in earlier generations; Wendy Wasserstein and Tony Kushner, Jon Robin Baitz and Donald Margulies today: They are always writing about big ideas and wrapping them in family squabbles that get us where we live. Welcome David Auburn to the club. *Proof* is the one you won't want to miss this fall.

BUZZBOX

WHAT: **The Unexpected Man**

WHY: Parisian playwright Yasmina Reza wowed audiences with *Art,* her three-person, 90-minute discourse on friendship and modern art. Her newest play, at the Promenade Theatre, employs just two actors—Alan Bates and Eileen Atkins—and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. Atkins won an Olivier Award for her performance, though London notices for the play itself were mixed.

WHEN: Previews begin October 11.

COMINGSOON

SEPTEMBER

Gore Vidal's The Best Man

In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny, soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." The play ran more than 500 performances; Henry Fonda and Cliff Robertson starred in the film as candidates vying for their party's nomination. Those roles will be played by **Chris Noth** and **Spalding Gray**, with Elizabeth Ashley, Mark Blum, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned filling out the cast. Previews begin September 5 on Broadway at the Virginia Theatre.

Coriolanus/Richard II

Ralph Fiennes plays both title roles in the highly praised Almeida Theatre productions first staged by director Jonathan Kent in the splendid decrepitude of London's Gainsborough Studios. Okay, so Fort Greene's gentrification may spoil that effect, but there won't be a better chance to check out these rarely seen plays. This is the same team that brought us Diana Riggs's heavy-metal Medea and Fiennes's revved-up Hamlet. Begins September 6 at the BAM Harvey Theater.

The In-Gathering

Inaugurating the newest Off Broadway house, the Duke on 42nd Street Theatre, with a limited run, this new musical about an emancipated slave who travels to New Orleans in search of his wife is directed and choreographed by *Jelly's Last Jam* vet **Hope Clarke**, with music by **Daryl Waters** (*Bring In 'Da Noise / Bring In 'Da Funk*) and lyrics by John Henry Redwood (*The Old Settler*). Previews begin September 19.

The Full Monty

Word of mouth is strong on this musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. **Jack O'Brien** (*Damn Yankees*) directs. Previews begin September 25 on Broadway at the Eugene O'Neill Theatre.

Stranger

Playwright Craig Lucas (*Prelude to a Kiss*) and director Mark Brokaw (*How I Learned to Drive*) last collaborated on the 1998 cliffhanger *The Dying Gaul.* This season, they return with another suspenseful drama and a heavy-hitting cast. **Kyra Sedgwick** and **David Strathairn** play strangers, one recently released from prison, who meet on an airplane and, in the course of a long flight, share their darkest secrets. Previews begin September 26 Off Broadway at the Vineyard Theatre.

OCTOBER

Class Act

The sizzling-hot Manhattan Theatre Club kicks off its twenty-eighth season with a tribute to lyricist **Ed Kleban** (*A Chorus Line*). "Ed Kleban was a personal friend who died very young," says MTC artistic director Lynne Meadow. "I used to sit in his living room and he'd play all his songs for me, so this is a bit of the story of his life. We'll be presenting a number of songs the public hasn't heard before." Previews begin October 3 Off Broadway at City Center Stage II.

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. As the advertisements are sure to mention, the Washington *Post* called the Kennedy Center trial run of the play "laugh-out-loud funny" and ranked it as "Simon's emotionally richest play." Previews begin October 3 on Broadway at the Music Box Theatre.

Proof

David Auburn's masterly drama comes to Broadway by way of the Manhattan Theatre Club and stars **Mary-Louise Parker** as a scattered young Chicago woman whose father, a preeminent mathematician, has just died, and whose ever-responsible sister wants to steal her away to the Upper East Side. When a graduate student studying her father's papers discovers a brilliant mathematical proof stashed away in his study, the daughter finds herself fighting over her father's legacy and control of her own life. Begins previews October 10 on Broadway at the Walter Kerr Theatre.

Big Potato

Arthur Laurents, author of the books for *West Side Story* and *Gypsy*, and the plays *Time of the Cuckoo* and *Invitation to a March*, and the screenplay for *The Way We Were*, among others, alights at the Jewish Repertory Theatre for the premiere of his dark comedy about a Queens beautician who captures a Nazi war criminal in her beauty parlor. Previews begin October 10 Off Broadway at the Duke on 42nd Street Theatre.

FROM THE RIDICULOUS TO THE SUBLIME Ralph Fiennes as Richard II; above, *The Full Monty.*

The Tale of the Allergist's Wife

It's not surprising that a light comedy starring television and stage veterans **Linda Lavin**, **Tony Roberts**, and **Michele Lee** is transferring from the Manhattan Theatre Club to Broadway. But it is surprising that this delightful play about a wealthy Jewish allergist and his neurotic wife was written by cross-dressing downtown legend Charles Busch, whose previous works include *Theodora: She-Bitch of Byzantium* and *Vampire Lesbians of Sodom.* There goes the neighborhood—thank goodness. Begins previews October 11 on Broadway at the Barrymore Theatre.

The Rocky Horror Show

The same season that brings *The Sing-A-Long Sound of Music* to the Ziegfeld brings back to the stage the ultimate cult vehicle. **Christopher Ashley** (*Jeffrey*) directs a surreal cast in Frank 'N' Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage veteran Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Expect an eye-popping design from **David Rockwell** (Cirque Du Soleil Theatres). Previews begin October 20 on Broadway at the Circle in the Square Theatre.

Seussical

Barring the Broadway arrival of *Harry Potter Sings!,* Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, a flashy ad campaign by David LaChappelle, the elastic **David Shiner** as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*), will yank in more than just the kiddies. Come November and the release of the Jim Carrey film adaptation of *How the Grinch Stole Christmas,* Dr. Seuss will have made Gotham a Hoo-ville (or Grinches of us all). Previews begin October 15 on Broadway at the Richard Rodgers Theatre.

Photographs: left to right, Craig Schwartz; Joan Marcus.

FALLTHEATER

The Vagina Monologues

Mark your calendar, not for an opening but for **Donna Hanover**'s long-awaited debut, after a well-publicized postponement, in Eve Ensler's series of meditations on something that apparently has more words for it than the Eskimos have for snow. The new cast takes over October 16 Off Broadway at the Westside Theatre/Downstairs.

Betrayal

Director **David Leveaux** (last season's powerful revival of Tom Stoppard's *The Real Thing*) takes on Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. Previews begin October 20 on Broadway at the Roundabout's American Airlines Theatre.

Comic Potential

Manhattan Theatre Club makes its fourth journey into Alan Ayckbourn territory with this dystopian futuristic work in which actors perform alongside robotic "actoids." It stars **Janie Dee**, who won nearly every award in London when the play opened and whose acting was hailed in these pages by John Simon as "one of the finest performances I have ever seen." John Tillinger directs. Previews begin October 24 Off Broadway at City Center Stage I.

Alice in Bed

Ivo van Hove, who staged last season's harsh, blistering production of *A Streetcar Named Desire,* will direct **Susan Sontag**'s evocative biographical work about the sister of William and Henry James. Alice James, in this play, suffers from neurasthenia; bedridden, she dreams, like that other Alice, of a Mad Hatter–style tea party, where she shares sugar cubes with Emily Dickinson and Margaret Fuller. Previews begin October 25 Off Broadway at New York Theatre Workshop.

What the Butler Saw

Sexy **Chlöe Sevigny**, Hillary Swank's better half in *Boys Don't Cry,* will play a different kind of ingenue in Joe Orton's ripping, black sex farce, directed by the New Group's Scott Elliott. **Dylan Baker** and **Lisa Emery** co-star as a shrink and his nymphomaniac wife who interview Sevigny's innocent young secretary and ask her, as it were, to please lie down on the couch (among other things). Previews begin October 31 Off Broadway at the New Group's Theater @ St. Clement's Church.

NOVEMBER

Buying Time

In the seventies, writer **Michael Weller** emerged as perhaps the chief documentarian of the peace-and-pot generation in heartfelt plays like *Moonchildren* and screenplays like *Hair.* But recently, Weller's output has been hit-or-miss, as he's delved into autobiography and satire. This season, he returns to realistic drama, tackling a theme—selling out—that's plagued his generation ever since Jerry Rubin learned the meaning of the word *networking.* In his new play, directed by Amy Feinberg, two partners in a law firm are torn between public-interest work and the influence of a greedy tycoon. Previews begin November 1 Off–Off Broadway at the Hypothetical Theatre.

Jane Eyre

Few shows boast a production team with this pedigree, starting with **John Caird** (*Les Misérables, Nicholas Nickleby,* both with Trevor Nunn), who adapted and staged (with Scott Schwartz) the Charlotte Brontë novel, and designer **John Napier** (*Cats, Les Miz, Sunset Boulevard*), along with costume designer **Andreane Neofitou** (*Les Miz, Miss Saigon*). In various states of production for the past three years, this musical, with a score by pop composer Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. Previews begin November 7 on Broadway at the Brooks Atkinson Theatre.

Old Money

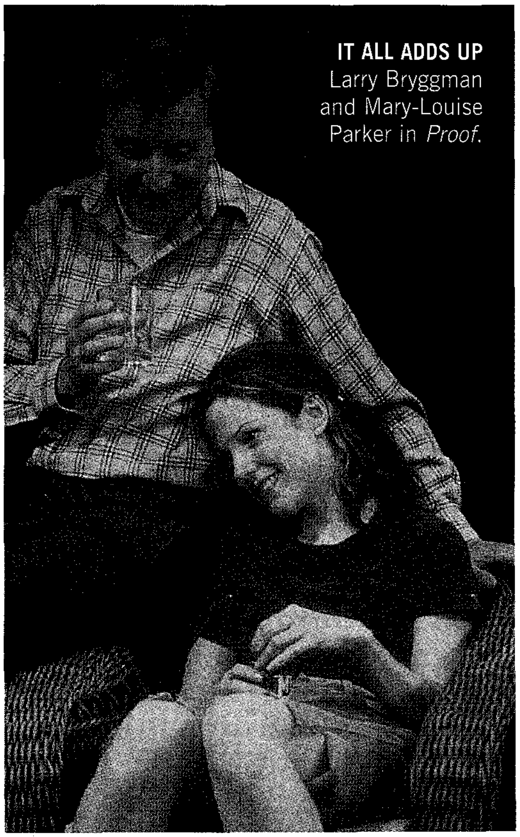
While *Contact* continues its hit run upstairs at the Beaumont, Lincoln Center Theater extends its love affair with fecund **Wendy Wasserstein** (*The Sisters Rosensweig, An American Daughter*) downstairs in the intimate Mitzi E. Newhouse. *Old Money* is a time-traveling tale about generations of rich folks living in an Upper East Side mansion. Mark Brokaw (*How I Learned to Drive*) directs, and John Cullum stars. Previews begin November 9.

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." Previews begin November 11 on Broadway at the Booth Theatre.

The Last of the Thorntons

Oscar- and Pulitzer-winning scribe **Horton Foote**'s new drama stars his daughter Daisy, along with Mason Adams and Estelle Parsons. Foote, who published *Farewell: A Memoir of a Texas Childhood* last year, returns to his home state, the source of so much of his work, to introduce Alberta Thornton, a strong woman and the last survivor of her family, who reminisces on years past and confronts her imminent death. Previews begin November 21 Off Broadway at the Signature Theatre.



IT ALL ADDS UP Larry Bryggman and Mary-Louise Parker in *Proof.*

THE COMPANIES

The **Roundabout Theatre Company** continues its season by going Off Broadway with Sean O'Casey's *Juno and the Paycock,* directed by **John Crowley**. Set during the Irish Civil War, O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheri-

Photograph by Ivan Kynel.

tance, and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. Previews begin September 22 at the Gramercy Theatre.

In a departure from its unique program concept of devoting each season to a single playwright, the **Signature Theatre Company** launches a strong twenty-month series of new plays by its veteran playwrights-in-residence, including Lee Blessing, Edward Albee, Maria Irene Fornes, John Guare, Arthur Miller, and Sam Shepard. The season kicks off with **Romulus Linney**'s *A Lesson Before Dying*, adapted from the Ernest J. Gaines novel about two young black men in forties Louisiana, beginning previews this week.

The **New York Shakespeare Festival** will try to work off its *Wild Party* hangover with the world premieres of *Kit Marlowe*, **David Grimm**'s play about Christopher Marlowe, opening October 31, and, two weeks later, John Moran's *Book of the Dead (Second Avenue)*, a multimedia musical about American spirituality.

The **Classic Stage Co.** welcomes back New Vaudevillian **Bill Irwin**, who delighted New York with his amazing physical antics in *Fool Moon*. He'll direct and star in Beckett's *Texts for Nothing*. Previews begin September 28.

Playwrights Horizons presents **Theresa Rebeck**'s *Butterfly Collection*, a New England family drama starring **Marian Seldes** and **Brian Murray**, beginning September 8. And at the Atlantic Theater, **Neil Pepe** directs **Tom Donaghy**'s *Beginning of August*, beginning September 26. At the MCC Theater, **Michael Sexton**, who directed Marsha Norman's neurotic *Trudy Blue* last year, stages **Simon Block**'s *A Place at the Table*, a tale of TV and literature, beginning October 17.

Inspired by City Center's Encores! series, **Alec Baldwin** is kicking off **City Center Voices! of the American Theater**, a new program of staged readings for performers who can't carry a tune. Baldwin headlines the first of the three readings, Joseph Kesselring's *Arsenic and Old Lace*, on November 11.

In Brooklyn, BAM's **Next Wave Festival** will showcase Asian-influenced artists. Highlights include Taiwan's Cloud Gate Dance Theatre and **Robert Wilson**, who will be restaging Strindberg's *A Dream Play* with Stockholm's Stadsteater. As usual, the New Victory promises a diverse range of shows; its hot ticket should be a revival of **Ping Chong**'s *Kwaidan*, a triptych of Japanese tales told with puppets, opening October 27.

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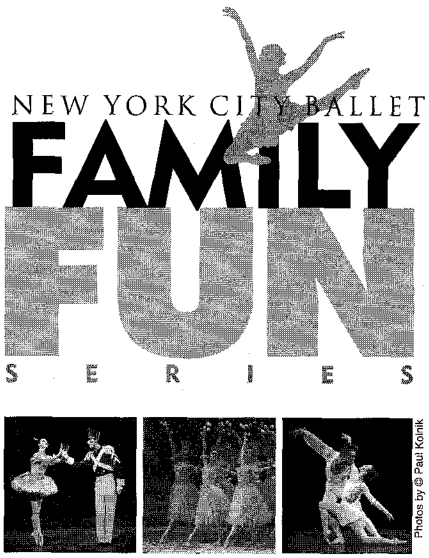

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FALLPREVIEW

TELEVISION

Prime-Time Bonanza

The fall season's filled with the latest versions of TV's meat and potatoes: cop shows, teacher shows, doctor shows, and sci-fi shows that look a lot like old-fashioned Westerns. By John Leonard

OF COURSE, THERE'S ANOTHER HOSPITAL SHOW, TO COMPENSATE for the delinquencies of managed care. And cop shows, because the networks just can't help themselves. And a newspaper show, even though we're supposed to hate the media. And a high-school show, this time with actual teachers. And at least two hours every week for paranoids with real enemies (not counting a Chris Carter still in fermentation) and another two for Wall Street greedheads (as if the spiderspeak in green decimals were a form of ecstatic Cabbala). Not to mention a Bette Midler, whose frantic new sitcom seems already to have been around forever, like Lucy in the sky with rhinestones.

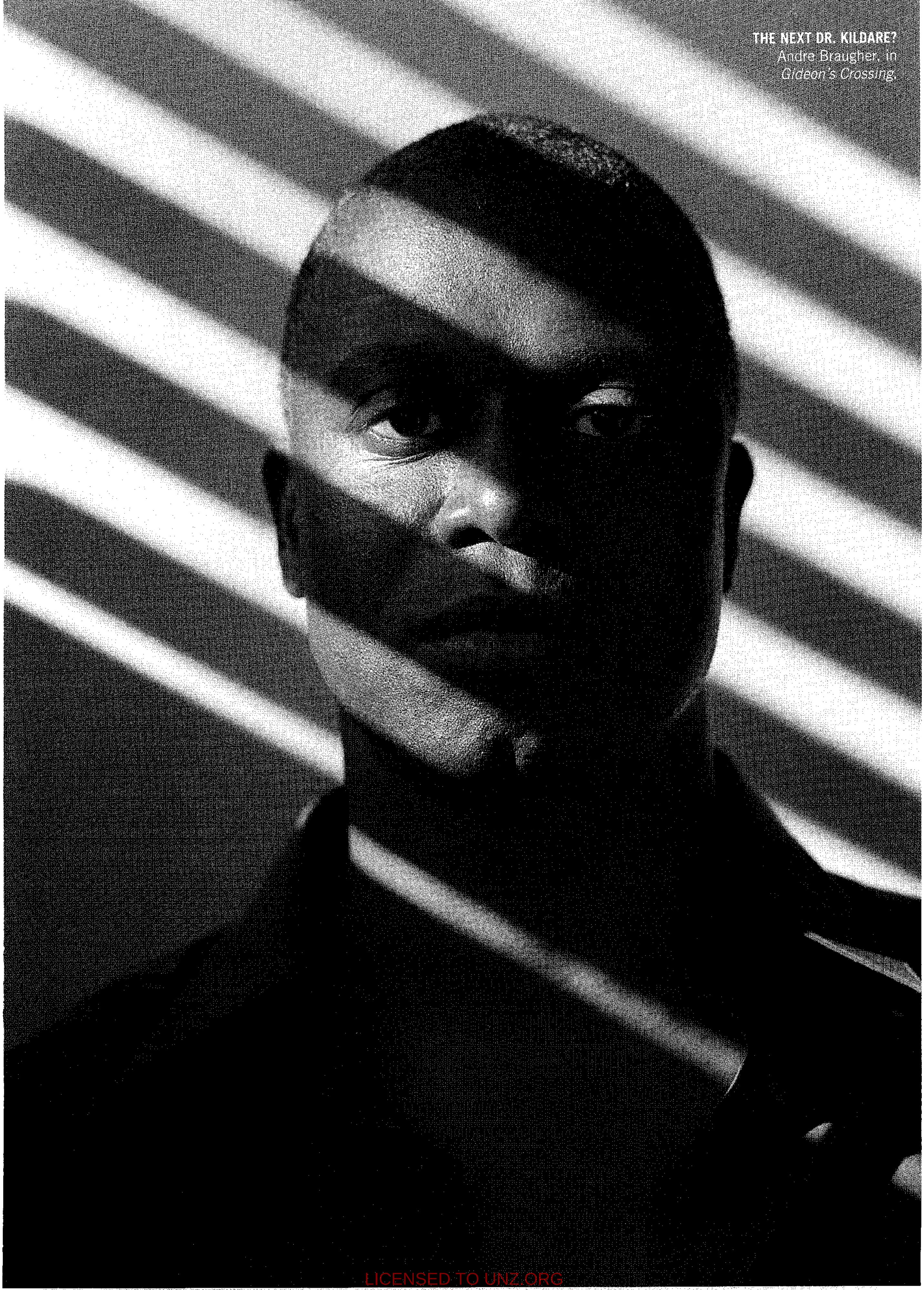
All that's missing from the new fall season is a Western. But Westerns, I am persuaded, left long ago for outer space. Sci-fis are horseless Westerns. Or, rather, they're just horsing around on another frontier, where the Indians are aliens.

About Andre Braugher—who in *Gideon's Crossing*, the classiest new dramatic series so far available for preview, plays God, saves lives, scares residents, and accuses his own dead wife of having "surrendered" to cancer—I'll have more to say in a minute. But let's start with the cops. First up from heavy-breathing executive producer Jerry Bruckheimer is **C.S.I.** (Fridays, 9 to 10 P.M.; CBS), with Marg Helgenberger and William Petersen as forensic investigators who poke their pathological noses into everything from tennis shoes to anal swabs, and will solve a poisoned-nipple murder in their inaugural hour. It is a terrible title for a series, but promises some Patricia Cornwall nitty-gritty as well as actors to whom intelligent ideas might plausibly occur. More problematic is **The District** (Saturdays, 10 to 11 P.M.; also CBS), in which Craig T. Nelson as the new police commissioner seems to be blaming most of the crime in Washington, D.C., on the crazy black mayor and corrupt black cops. Hello?

As for the paranoids, they're indulged by Fox. **Dark Angel** (Tuesdays, 9 to 10 P.M.), from Charles Eglee and James Cameron, posits a techno-garbage future, after hypercapitalism has been flattened by an electromagnetic pulse, in which drop-dead-gorgeous cyberpunk messenger girl Jessica Alba uses her superpowers to steal things—before an underground journalist talks her into joining the guerrilla fight for

PHOTOGRAPHED BY LANCE STAEDLER

Grooming by Sylvia Viau/Cloutier; styling by Jeanne Yang/Cloutier.



THE NEXT DR. KILDARE?
Andre Braugher, in
Gideon's Crossing.

DAVID YURMAN

DAVID YURMAN
automatic
26
DAVID YURMAN
automatic
21

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDA URDAY

SEPTEMBER

From parades to Pavarotti: What to see and do every day this fall.

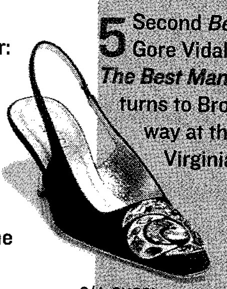
By Suzanne D'Amato

9/8: CHRISTINA AGUILERA

9/6: *RICHARD II*

9/10: EMMY AWARDS

4 Ford's theater: Gucci's new Fifth Avenue flagship opens its glass doors to the public.



9/4: GUCCI

5 Second *Best*: Gore Vidal's *The Best Man* returns to Broadway at the Virginia.

6 He's so Fiennes: Ralph F. ("Rafe" to his friends) stars in *Richard II* at the Brooklyn Academy of Music.

7 Now or never: Start of the dancenow downtown festival, with over 150 avant-garde dance performances.

8 Rub her the right way: Christina Aguilera, performing with Destiny's Child, comes out of her bottle to Jones Beach.

9 Local loco: The New York Salsa Festival spices up Madison Square Garden; Fiesta de Jardines (Latin music, Latin food) hits the New York Botanical Garden in the Bronx.

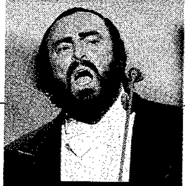
10 Will Carrie win big? Tune in to the Emmys on ABC to find out.

11 "MMMBop" Again!: Hanson lives on, performing at the Hammerstein Ballroom.

9/11: HANSON

12 Song, old and new: *Roberto Devereux* kicks off the New York City Opera season; Sting grooves in Central Park's East Meadow.

13 Antiques fix: Get yours at the New York Armory Antiques Show.



9/14: PAVAROTTI

14 Tenor's tunes: Luciano Pavarotti comes to Madison Square Garden.

15 Not even for fifteen minutes? Cameron Crowe's *Almost Famous*, starring Patrick Fugit, hits theaters.

16 Comedy of manners: New York City Opera presents Mozart's *Le Nozze di Figaro*.

9/16: *LE NOZZE DI FIGARO*

17 A fair to remember: The Columbus Avenue festival, with food, crafts, and entertainment.

18 Sweet sounds: Country legend Emmylou Harris performs at Joe's Pub.

9/18: EMMYLOU HARRIS

19 Who's the fairest of them all? A photo to exhibit on the Countess de Castiglione, whose beauty wooed Napoleon III and turned her into a narcissist *ne plus ultra*, opens at the Met.

9/19: "LA DIVINE COMTESSE"

20 The usual suspects: The New York Philharmonic's opening-night program includes selections from Mozart, Mendelssohn, and Strauss.

21 Sale away: Saks Fifth Avenue's shop-athon benefits Fashion Targets Breast Cancer.

22 Cannes do: The 38th New York Film Festival at Lincoln Center begins with Cannes winner *Dancer in the Dark*, starring Björk.

9/22: *DANCER IN THE DARK*

23 How art Stern? Very well, thanks; Carnegie Hall's celebration of Isaac S.'s big 8-0 begins today. Yo-Yo Ma headlines a tribute tomorrow.

24 Dancing in the streets: At the Atlantic Antic Street festival in Brooklyn, you can get down, shop, eat, and enjoy live entertainment.

25 Strip show: Watch 'em take it all off—live! *The Full Monty* begins previews at the Eugene O'Neill.

26 Jewels of the Nile: Explore a treasure trove of Egyptian art at the Met, on loan from Eton College's Myers Museum.

27 Sweet charity: The Gala Benefit Concert at Carnegie Hall features virtuosos Itzhak Perlman on violin and David Sanborn on saxophone.

28 Blue note: Sir Simon Rattle leads the Orchestra of St. Luke's in a tribute to Duke Ellington at Carnegie Hall.

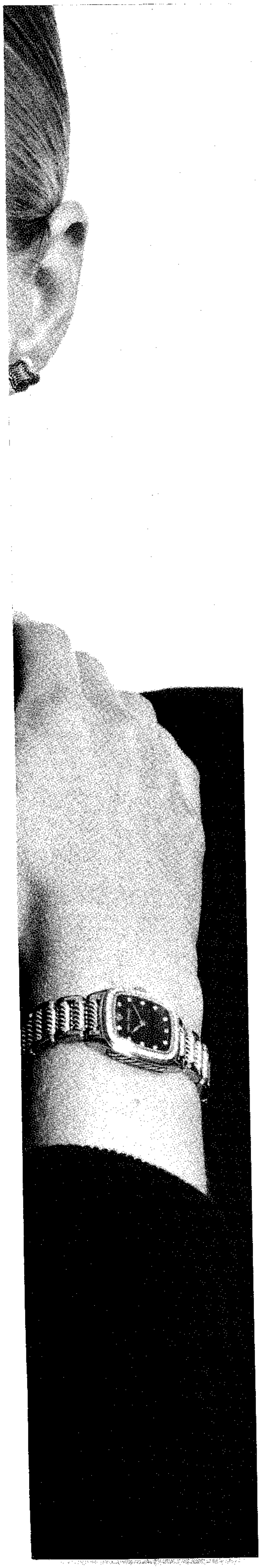
9/29: *TITANS*

29 Play ball: Denzel Washington battles it out, on and off the football field, in *Remember the Titans*.

30 Chamber-made: The Korean Chamber Orchestra of New York, at Carnegie Hall.

9/23: YO-YO MA

Photographs: left to right from top, Don Mason/The Stock Market; Ivan Kynel; AP Wide World; Catherine Karnow/Corbis; courtesy of Gucci; Mark Allan; Andrea Renault/Globe Photos; courtesy of the Metropolitan Museum of Art; Carol Rosegg; Jim McCarthy/Retna; D. Koskas; Tracy Bennett; Timothy White.



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SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

1 Dubin's duds: Former Sotheby's fashion director Tiffany Dubin's book *Vintage Style: Buying and Wearing Vintage Clothing* hits stores.

2 Top of the class: The Juilliard Symphony makes the grade at the Juilliard Theater.

3 Look who's back: The Who, Jimmy Page, and the Black Crowes at Madison Square Garden.

10/3: THE WHO

4 Dig in: Neil Simon's *The Dinner Party* begins previews at the Music Box.

10/5: EDWARD STEICHEN

5 Steichen to it: Photographer Edward Steichen's work, on view at the Whitney.

6 Art-full: The Brooklyn Museum offers an exhibit on Lee Krasner, Abstract Expressionist painter and wife of Jackson Pollock.

7 Flyby: The Butterfly Conservatory opens at the Museum of Natural History, with more than 300 free-flying butterflies.

8 March on: The Hispanic Day parade travels up Fifth Avenue.

9 Land, ho!: The Columbus Day parade, also on Fifth.

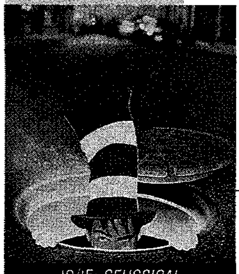
10 Proof's in the pudding: David Auburn's *Proof*, starring Mary-Louise Parker, begins previews at the Walter Kerr Theatre.

11 You should see dancing: Director Julio Bocca brings his Ballet Argentino to City Center; Lucinda Childs's groundbreaking dance company performs at BAM.

12 Fit for a king: Spectacular gold and silver pieces dating back to the fifth century B.C.E., excavated from Filippovka, Russia, are on view at the Met.

13 Roll over: Beethoven's lone opera, *Fidelio*, at Lincoln Center.

14 Dream on: The New York Public Library presents "Utopia: The Search for the Ideal Society in the Western World."


10/15: *SEUSSICAL*

15 The doctor is in: *Seussical* begins previews at the Richard Rodgers Theatre.

16 Life Is a cabaret . . . convention: It's one tonight, when Town Hall showcases cabaret's veterans and rising stars.

17 Rudy who? Donna Hanover performs in *The Vagina Monologues*.

10/17:DONNA HANOVER

18 Strung along: Puppets join the cast of *Máquina Hamlet*, a Spanish take on Shakespeare's classic.

10/19: THE BIG APPLE CIRCUS

19 Lions and tigers and . . . you know the shtick: The Big Apple Circus comes to town.

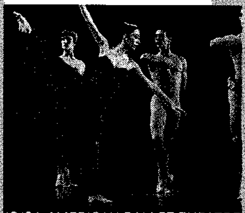
20 Perfectly suited: The Giorgio Armani retrospective opens at the Guggenheim.

10/20: ARMANI

21 Helmet heads: Viking jewelry and carvings are on display at the Museum of Natural History.

22 Latin lover: The Montreal Symphony performs an all-Spanish program, including Manuel de Falla's opera *La Vida Breve*. At Carnegie Hall.

23


10/24: AMERICAN BALLET THEATRE

24 Center stage: The American Ballet Theatre's opening night includes all-star performances and a gala dinner.

25 Open up and say *Om:* BAM and the Asia Society present *Uttar-Priyadarshi (The Final Beatitude)*, a performance by Ratan Thiyam's Chorus Repertory Theatre.

26 Fantaisie island: The New York Chamber Symphony begins its season with Andy Stein's *Fantaisie Concertante*, featuring pianist André Watts.

27 World on a string: Famed director Ping Chong brings a trio of Japanese ghost stories to life with puppets at the New Victory Theater.

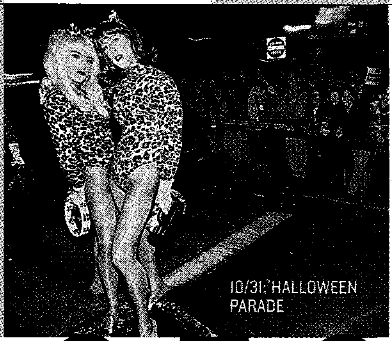
28 Scampering urchins, fake snow: Who else but Franco Zeffirelli? His production of *La Bohème* opens at Lincoln Center.

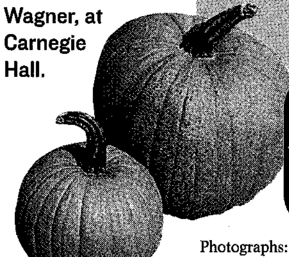
10/28: *LA BOHÈME*

29 Go batty: Bring the kids for face-painting and mask-making at Central Park, Prospect Park, and the Queens Wildlife Center (October 28 too).

30 Rach on: The Vienna Symphony Orchestra performs Rachmaninoff's Piano Concerto No. 2, along with selections from Shostakovich and Wagner, at Carnegie Hall.

31 Camp out: The Village Halloween Parade dances its way up Sixth Avenue.


10/31: HALLOWEEN PARADE



OCTOBER

Photographs: left to right from top, Fitzroy Barrett/Globe Photos; courtesy of the Whitney Museum of Art; Pete Saloutos/The Stock Market; David LaChapelle; Blaine HarringtonIII/The Stock Market; Andrea Renault/Globe Photos; David Heald; Marty Sohl; Alan Schein/The Stock Market; Ferry/Liaison; courtesy of the Metropolitan Opera.

freedom. Turns out that Alba has lots of scores to settle. Her powers are the result of "Project Manticore" genetic engineering in a secret concentration camp from which she escaped, pursued by snowmobiles, into an unstable identity and a big grudge. She is much more interesting to look at than the dumbfounded Ethan Embry, a sort of *Blair Witch* fugitive from the dark forces he and his twin brother in **Fearsum** (Fridays, 8 to 9 P.M.) have somehow downloaded from their cult-research Website, *Freaky Links*, leading to flashing lights, overflowing tubs, severed heads, and apparitions of the shape-shifting undead going all the way back to the lost colony of Roanoke, Virginia. The Truth Is In There.

As if TNT's new series *Bull* weren't enough, Fox gives the greedhead demographic yet another hour to go-for-broker in Darren Star's **The $treet** (Wednesdays, 9 to 10 P.M.), where the heaviest talk is devoted to Buffy versus Xena, and the IPO of the week is the online marketing of Ivy League sperm, and these hard-body members of "the new ruling class" spend twice as much time in one another's erogenous zones as they do pushing money through their modems. Sell!

Neither the newspaper show (**Deadline** on NBC, from executive producer Dick Wolf) nor the high-school show (**Boston Public** on Fox, from executive producer David E. Kelley) had its pilot ready by press time. The clips look smart, and so, of course, are the producers. But even these Mighty Caseys have been known to whiff. Wolf struck out last fall with a Beltway politics-of-soap, and Kelley couldn't make it to Christmas even with Gina Gershon undercovering. So the finished product remains to be seen before we decide whether a cast including Bebe Neuwirth, Oliver Platt, Hope Davis, Lili Taylor, and Tom Conti will make *Deadline* (Mondays, 9 to 10 P.M., NBC) a home run like *The Name of the Game* and *Lou Grant* or a pop-out like *Capital News* and *Slap Maxwell.* Or if *Boston Public* is a *Mr. Novak,* a *Welcome Back, Kotter,* a *Bronx Zoo,* or, instead, *Nick Freno: Licensed Teacher.*

Which leaves **Gideon's Crossing** (Wednesdays, 10 to 11 P.M.; ABC). So commanding is Braugher as the head of a teaching hospital—a doctor, he explains, "is a human being, without unkind feelings, who makes no mistakes"—that it feels as if he

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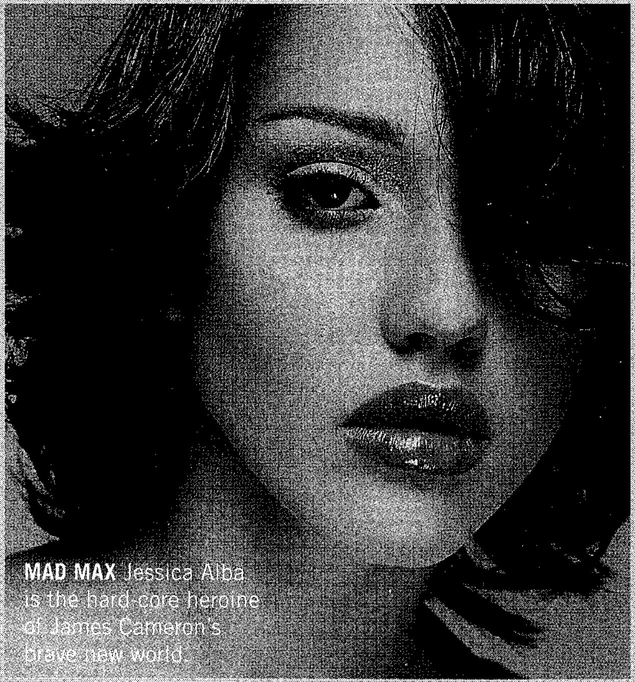
SPOTLIGHT

Max's Plum

Jessica Alba can relate to the post-apocalyptic superhero she plays in James Cameron's *Dark Angel.*

WHEN JESSICA ALBA TURNED 18 LAST YEAR, SHE WAS ON LOCATION IN LONdon shooting a movie. "The people at the hotel sent me up champagne and a cake with two forks," she recalls, "but I had no one to share it with, so I just sat on my bed alone and cried." But Alba is sharp enough not to expect pity: "I'm an 18-year-old in England shooting a movie. I mean, really, how hard is my life?" Physically, very hard indeed. Alba spent the past six months buffing up for her television debut as Max, the genetically engineered superhuman star of James Cameron's new Fox show, *Dark Angel.* Max is prone to diving off buildings and punching out thugs three times her size; fortunately, Alba had the same trainer who pumped up Cameron's ex Linda Hamilton for *Terminator 2.* "I was training 90 minutes a day with weights, an hour of cardio, kung fu, and motorcycle lessons," she says, "but the training was mostly about carrying myself with confidence." Max has to be supremely self-assured and surprisingly violent to get by in Cameron's post-apocalyptic Seattle, where she's hiding from the evil government agents who created her and earning a living as an overqualified bike messenger and cat burglar (in, natch, a cat suit). "Anybody that goes out and does their own thing can relate to her sense of isolation, but there's also a strength and an independence to her," says Alba, who would know. "My mom was with me in L.A. till I was 16," she says, "but once you're old enough to have a car and drive yourself to the set, it's no problem; you can take care of yourself." Indeed, Alba says Max is "an extreme version of me; they didn't write the script until I sat down and committed to the role." In between growing up and starring in her own show, Alba has recently been in Malaysia shooting director Guy Jenkin's *Sleeping Dictionary* with Brenda Blethyn: "The story is set in the thirties, when England was colonizing Malaysia, and the way the English officers would learn the language was from these girls," who also provided them with certain other services. "It was a coveted position," Alba insists. "They think when you hit puberty, that's when you're ready to have sex, and these girls got to pick which officers they wanted to, um, teach." For now, Alba is back in Vancouver shooting *Dark Angel* and content not to have a home. But, she says, "I went to New York last spring and I loved it! Everyone has their own agenda, there's no small talk, and when you're nice to people, they really appreciate it. Everyone's trying to get where they're going, and if someone else is there, you're like, 'Get out of the way!' " Or, if you're Max, you just drop-kick them.

ARIEL LEVY



MAD MAX Jessica Alba is the hard-core heroine of James Cameron's brave new world.

Photograph by Davis Factor/Corbis-Outline.

has been in charge forever. So riveting is the main plotline in the pilot, in which venture capitalist Bruce McGill more or less dares Gideon to save his worthless life from a cancer he seems almost to deserve, and so despairing is the good doctor about his wife's death from ovarian cancer, that we find ourselves impatient with the by-play needed to introduce us to everybody else in this "medieval kingdom," even Ruben Blades. Naturally, *Gideon's Crossing* is counterprogrammed against *The West Wing*. And what ABC knows best how to do is cancel quality.

The return to prime time of so many pulp-fiction old reliables reminds us that TV is all genres. Even the quiz shows, survival shucks, and exhibitionism have their lowlife antecedents in the freak show, peep show, and lottery. What's interesting about these riffraff genres—*Marcus Welby* and *Perry Mason*, *Our Miss Brooks* and *Lou Grant*, Captain Kirk and *Kojak*—is that they go through their motions in a blithe sufficiency of self, either innocent of or indifferent to any highbrow canon in need of their subverting. The whole point of pulp Westerns, dime-store detective novels, gothic horrors, dystopian sci-fis, radio serials, B-movies, bodice busters, porn itself, and endless variations on a theme of noir was to counterpunch official art and mandarin culture, to wallow in velocity and vulgarity, to shout out loud all the no-no's hushed up by high standards, good taste, remedial seriousness, and medicinal value.

As recently as a decade ago, when we were all obliged to be serious for fifteen minutes about cyberpunk, Bruce McHale told us in *Storming the Reality Studio*: "We can think of science fiction as post-modernism's noncanonized or 'low art' double, its sister-genre in the same sense that the popular detective thriller is modernist fiction's sister-genre." As shrewd as this remark was, it assumed a consciousness of arts both high and low, an agreed-upon canon, family relationships among cultural commodities, and some sort of master narrative with which such "sister-genres" were in scandalous contention.

Television assumes none of this. So far as television is concerned, Britney Spears is pop music, Dennis Miller is pro football, Rydell High is education, Jack McCoy and Andy Sipowicz are the law, Mark Greene and Peter Barton are the cure, Fox Mulder and Dana Scully are woo-woo, and Xena is probably a lesbian. If there's a master narrative, we glimpse it only fleetingly, like Kevin Bacon's *Hollow Man*—in water, smoke, fog, or fire; an invisible pilot in a Stealth aircraft, on his way to piggy behavior. What such a narrative whispers in our ear is that if we buy a car, we'll find adventure; that we shop for friendship in the beer commercials. Don't ask and don't tell. Less filling! Tastes great!

COMINGSOON

MONDAY

Tucker

(NBC, 8:30–9 P.M.) From the *Malcolm in the Middle* school of brilliant, pissy preteen boys in unmanageably difficult families comes this very funny and well-cast comedy. **Eli Marienthal**, who was excellent in his three minutes onscreen in *American Pie*, is now the main, masturbating title character himself. Unfortunately, since his no-good father left, Tucker and his mom have had to move in with her sister Claire (**Katey Sagal** from *Married . . . With Children*) and her deranged son Leon, who collects samples of human hair and eats peanut butter suggestively in the top bunk while wearing a monster mask. Things will probably be okay, though, because a cute blonde skateboarder lives across the way—well within binoculars range.

LEAGUE OF THEIR OWN Davis and Horton figuring out sex and the suburbs.

Yes, Dear

(CBS, 8:30–9 P.M.) Has all the irritating domestic pluck the title suggests. Kim and Greg's house is supposedly in L.A., but it could really be anywhere where people fuss relentlessly over babies. **Liza Snyder** as Kim's sister and **Mike O'Malley** as her brother-in-law are amusing as parents who don't worry about their kids' consuming nothing but McDonald's and cartoons. Less amusing are the attempts at risqué humor: It's so hot, even the Iranian kids have to flee the sandbox! Get it?

TUESDAY

The Geena Davis Show

(ABC, 9:30–10 P.M.) Unlike *Bette* (see Wednesday), this sitcom is about someone other than the celebrity it's named after. Geena is your basic *Sex and the City* character, off to yet another cocktail party with her best friend (**Mimi Rogers**), until she meets Björn Borg look-alike Max Ryan (**Peter Horton**; remember Gary from *thirtysomething*?). He sweeps her off her feet and off the mean streets of Manhattan. They move to a giant house in the 'burbs with a couple of rugrats, and complications ensue. This is supposed to be a big hit, but we're not sure why.

WEDNESDAY

Bette

(CBS, 8–8:30 P.M.) Starts out with her sick and queasy backstage before a show, attacking the snack table as her manager, her daughter, and her husband try to assuage the distraught Miss M as she complains about having no talent and being sooo old. It's alternately sort of fun and a little unnerving watching Midler skewer her own real-life career: She's lowered from the sky in a half-clamshell as she sings "You Gotta Have Friends," and there are several references to Sally Field's beating her out for the Oscar. Such witticisms will be lost on anyone who isn't familiar with Midler's oeuvre, but CBS is so sure we've all seen *The Rose* that they're putting her up to bat against Regis. Weirder and less funny are the ceaseless cracks about her weight, when it's clear that Midler has been avoiding solid food for months to get prime-time trim.

Titans

(NBC, 8–9 P.M.) Ah, the television of **Aaron Spelling**: Sex! Money! Champagne! Victoria Principal! This time, she's the jilted Gwen, first wife of industrialist Richard Williams (**Perry King**), who lives across the street with his new devilish, slatternly wife, Heather (**Yasmine Bleeth**), who is carrying the baby of Gwen and Richard's prodigal son, Chandler (!), who is worried about his alcoholic sister Jenny, who is competing with their other sister, Laurie, for the attentions of an employee of their mother's nightclub. You get the idea: juicy tripe.

Photograph by Bob D'Amico.

Welcome to New York

(CBS, 8:30–9 P.M.) Jim Gaffigan plays a midwestern weatherman all screwed up in a brand-new big-city job with **Christine Baranski** as his boss. He's in for an ugly surprise. Apparently we New Yorkers spend $1,400 on glasses and $200 on cheese baskets. What really shocks Jim, however, is that we drink alcohol, and as soon as he's exposed to it he ends up playing a public game of tonsil hockey with his boss. He's from Indiana, you see, where things are different. After his make-out session with the boss lady, Jim's reputation as her "boy" is cemented, and we can only guess what shape his hazing will take from here. On an up note, he does manage to befriend the peddler of extravagant cheeses.

The $treet

(Fox, 9–10 P.M.) Tom Everett Scott is back in brokering, but not as the smarmy, sketchy character he played in *Boiler Room.* This time he's Jack, a nice guy compared with his horrendous colleagues, who still rant about feminazis. But there is no end to temptation in this world of yachts and strippers (who ask for stock tips in lieu of cash in their G-strings), so even the best members of the new ruling class (**Adam Goldberg** is—as always—the contemplative Jew) are led astray from time to time. Fortunately, **Darren Star** has a knack for making bad behavior look pretty good.

THURSDAY

Gilmore Girls

(WB, 8–9 P.M.) Lauren Graham is pert and persuasive as 32-year-old Lorelai Gilmore, the hardworking mother of a 16-year-old girl she had when she was the same tender age herself. Rory, the daughter, is played with charm and an elfin half-smile by **Alexis Bledel**. Together they negotiate the ambiguous boundaries of their just-us-gals relationship (*my mother, my sister, my mother my sister!*) and attempt to grow up in various capacities against the backdrop of a cute Connecticut town. This is the first series to make it to air as part of an initiative set up by advertisers and the WB to develop scripts that cast a kind eye on alternative families, so it's a relief that *Gilmore Girls* is actually good.

FRIDAY

Fearsum

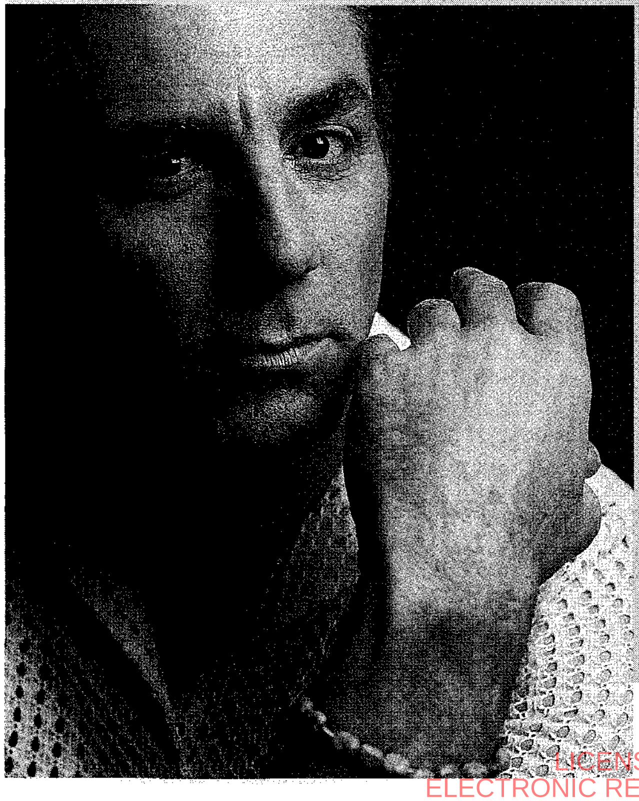
(Fox, 8–9 P.M.) Or: *The Gen-X Files.* Back when Derek (**Ethan Embry**) was working for his twin brother at occultresearch.com, things sometimes got a little dicey. He'd have to go track down a weird story

SPOTLIGHT

Kramer Vs. Kramer

That detective on your TV may look and act like Kramer. Appearances deceive, says Michael Richards.

NBC WON'T SHOW THE PILOT OF *THE MICHAEL RICHARDS SHOW* TO CRITICS, but fortunately, the short trailer is a mother lode of information. Apparently, *The Michael Richards Show* is about a man who sings "Taking Care of Business" at the top of his lungs with a mouth full of doughnuts while stuck in a traffic jam with his car horn jammed on. Then there's the singing promo NBC is running, which refers to Richards as "that *Seinfeld* guy." Even allowing for further character development and fleshing-out of plot, it all smells suspiciously Krameresque—exactly what the show's creators insist the sitcom isn't. Thankfully, Richards himself is willing to draw the distinctions between his old wacky, unhinged sitcom character and his new wacky, unhinged sitcom character: "My comedic styling in general may share some of Kramer's comedic styling." But, he says, "people could see Kramer in anything I do, just as you could see Mork in anything Robin Williams does." Because Richards's new character is a private investigator, "sometimes, it's like *Murder, She Wrote,*" he reveals. And yet: "Other times, it's more a-day-in-the-life-of." This premise, and Richards, are practically the only things that haven't changed since the show's inception. It has been entirely recast and now features *Saturday Night Live* alum Tim Meadows as a surveillance specialist who "has a dysfunctional complex in the area of voyeurism," as Richards describes it. It's also been reported that Jerry Seinfeld was briefly brought onboard to help brighten the corners of the shape-shifting show, but "this is our project," says Richards. "Jerry came in and sat around for an afternoon, but I'm getting no help from him or Larry David. This really is *The Michael Richards Show.*" So what we can expect to see is his personal vision on the screen, right? "I don't know if it fully reflects me—it's a strong attempt, but there are many hands on deck. I can't say it *fully* reflects the comedic stylings of Michael Richards," says Michael Richards. Hmmm. If this character mostly reflects the comedic stylings of Michael Richards, and said comedic stylings may have something to do with the comedic stylings of Kramer, but this character is not Kramer, who is he? "He's a guy," says Richards, "who takes his work very, very seriously." ARIEL LEVY



PRIVATE DICK Michael Richards investigates his serious side.

Photographed by Nigel Parry.

at a strip club where fire spit out of neon nipples, say. But that was nothing compared with how downright disturbing things have become since Derek found his brother drowned in his own bathtub. Derek is now routinely visited by a creepy little girl in a cloak; an attractive, murderous, and oddly hip black woman who is somehow connected to the disappearance of Colonial Virginians; and, in a more promising turn of events, his dead brother's onetime girlfriend Chloe (**Lisa Sheridan**)—and wow, is she cute.

Madigan Men

(ABC, 9:30–10 P.M.) Writer–executive producer **Cindy Chupack** has turned her attentions from *Sex and the City* to three generations of romantically challenged Irishmen's battling it out with their sons and lovers in Manhattan. Architect Benjamin Madigan (**Gabriel Byrne**) has recently lost his wife to their nutritionist. Though Benji tries to guide his 16-year-old son Luke (**John C. Hensley**), he's never been much better at warm paternalism than his own recently widowed father, Seamus, played by **Roy Dotrice**, who just won a Tony for his performance in *A Moon for the Misbegotten* alongside Byrne. If you're expecting lots of Broadway jokes, you won't be disappointed.

Grosse Pointe

(WB, 8:30–9 P.M.) How charming of **Darren Star**, the man who does everything, to be the man who parodies life on the adolescent melodrama—the genre he personally resurrected with *Bev* and *Melrose.* This time, he shows us life on and off the set on the make-believe teen soap *Grosse Pointe,* which stars six teens who are as bitchy as Brenda, as mercurial as Michael, and as sexed-up as Sydney. The funniest character is, however, Rob Fields (**William Ragsdale**), the producer who has to juggle all these hormonal brats and lives in fear of slipping in the ratings and falling off the Hollywood map forever. Perhaps this role was not so funny to Star once upon a time.

INK TANK The cast of NBC's *Deadline.*

BUZZBOX

WHAT: The Summer Olympics on NBC

WHY: Between it and its cable affiliates MSNBC and CNBC, the Peacock network will air 441.5 hours' worth of coverage of a nearly three-week-long event—on a *fifteen-hour* time difference from New York's. So much for live. But the setup, it must be said, does have its advantages. Team events like soccer will often be shown in their entirety, and marquee names and events you actually plan to watch (e.g., Michael Johnson's likely 400 final) will surely be shown during prime time. And if the tape delay still bothers you, just remember: *Survivor*'s delay was measured in months.

WHEN: September 13–October 1

The John Goodman Show

(Fox, 8:30–9 P.M.) Can't anyone figure out how to name a show anymore? Anyway, **John Goodman**'s back on television, and this time he's . . . gay! But it's not like he's some swinging Christopher Street party boy (though his name is Rex). In fact, he's a lot like his character from *Roseanne,* just with twitchy, would-be-homosexual mannerisms. He takes in his best friend from college, David (**Anthony LaPaglia**), and David's two teenagers, and—here's the p.c. pay-off—even though Rex is gay, he's a better role model than their horny dad, who is mid-midlife crisis.

SATURDAY

That's Life

(CBS, 8–9 P.M.) One of the best new shows of the season, with a cast that features **Paul Sorvino**, **Ellen Burstyn**, and **Debi Mazar**, and **Heather Paige Kent** as Lydia DeLucca, a 32-year-old Italian Jersey girl who is ready to give up bartending and start college. Her fiancé is too busy reminding her about her biological clock to offer much support: "I'm a man—I can have kids till I'm a hundred," he tells her at their wedding shower. Her sister (Mazar) promptly throws him across the dessert table. Things prove different but no less difficult for Lydia at school, where she has sexy professors and bitchy BMW drivers to contend with. Fortunately for her and for us, she still has her tollbooth-operator father (Sorvino) to go home and watch the Giants with.

SUNDAY

Ed

(NBC, 8–9 P.M.) Though **David Letterman** and fellow Worldwide Pants producers **Rob Burnett** and **Jon Beckerman** created this show, *Ed* owes more to *Northern Exposure* than to Stupid Human Tricks. That isn't to say this story of a New York lawyer who catches his wife (**Janeane Garofalo**) in bed with the mailman and consequently cashes it all in to move back to Stuckeyville, Ohio, isn't funny: It's just that it's also surprisingly sweet. Ed Stevens, played by the very blue-eyed **Tom Cavanagh**, becomes a bowling-alley owner and shows up at the local high school in a suit of armor to impress an old flame, for starters. Meanwhile, his best friend, Mikey, the local doctor, can no longer have sex with his wife because every time he looks at her breasts, he thinks of their baby feeding, and . . . you do the math.

Curb Your Enthusiasm

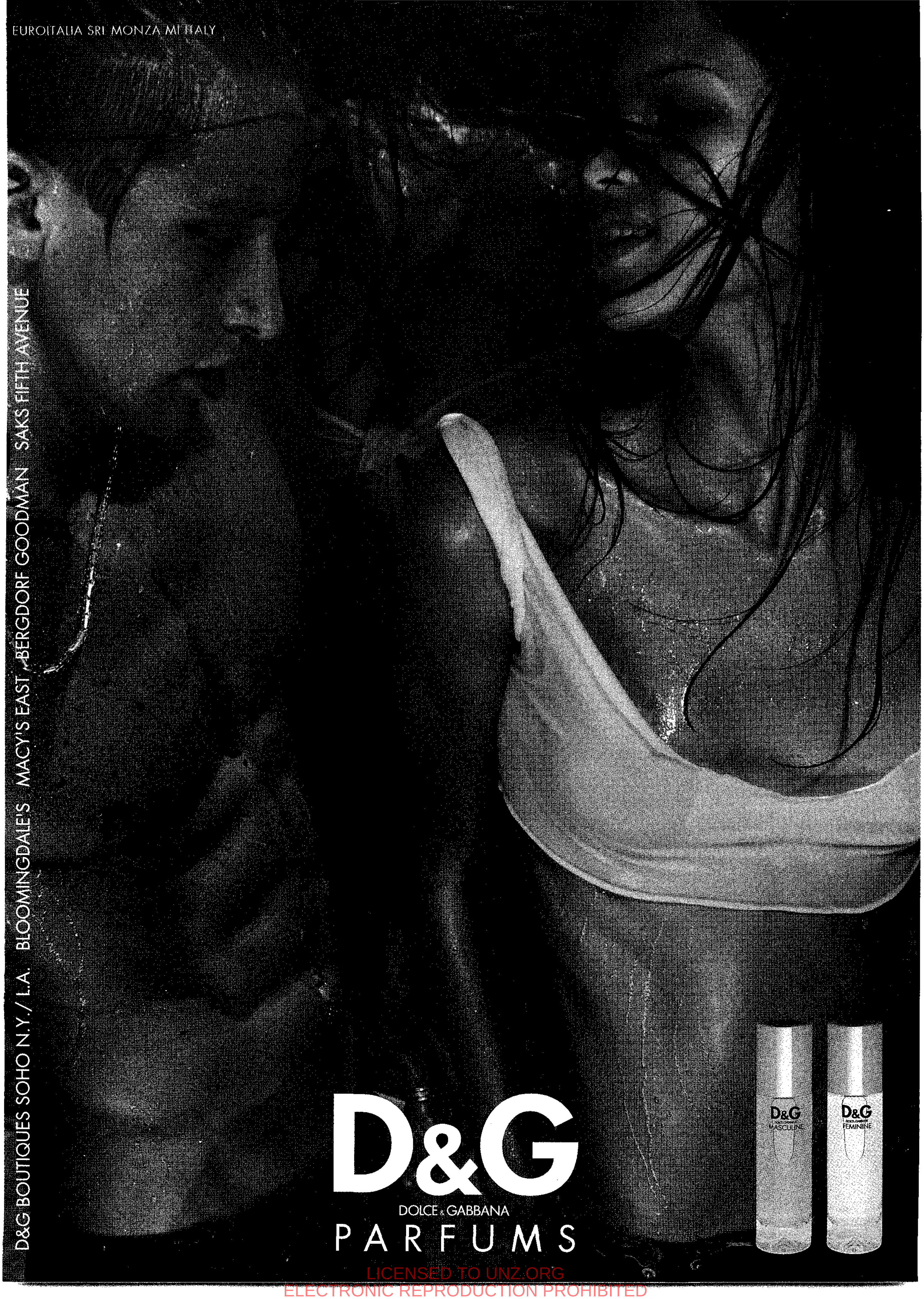
(HBO; premieres October 15, 9:30–10 P.M.; at 10 P.M. thereafter) If you didn't know better, you might have thought the 1999 HBO special by the same name was a brilliant, hilarious documentary tracing **Larry David**'s life after *Seinfeld,* which he co-created and in which his personality appeared thinly veiled in the guise of George Costanza. But it was even funnier if you knew that this was just another one of David's dark comic fictions, this time starring himself as himself: a guy who seethes with anxiety and frustration over *everything*. The saga continues, with **Jeff Garlin** back as David's manager and **Cheryl Hines** as his chirpy wife. If the series maintains half the quality of the special, it's worth getting premium cable for this show alone.

Confessions

(Court TV, 10–10:30 P.M.) In a grim spin on the Real World of *Survivor* and *Big Brother,* we now get to see the videotaped confessions of murderers who have gamely spilled their guts to district attorneys and cops. You may or may not care about the potential violations to the criminals' civil rights posed by such a show. You may or may not care that you can now just as easily watch Daniel Rakowitz admit to "cooking the meat" of his roommate after he killed her as you can catch a *Friends* rerun. But too disturbing to ignore are the sentences handed out to these (mostly quite insane) killers as arbitrarily as door prizes. Creepy stuff.

ARIEL LEVY

Photograph by David Rose.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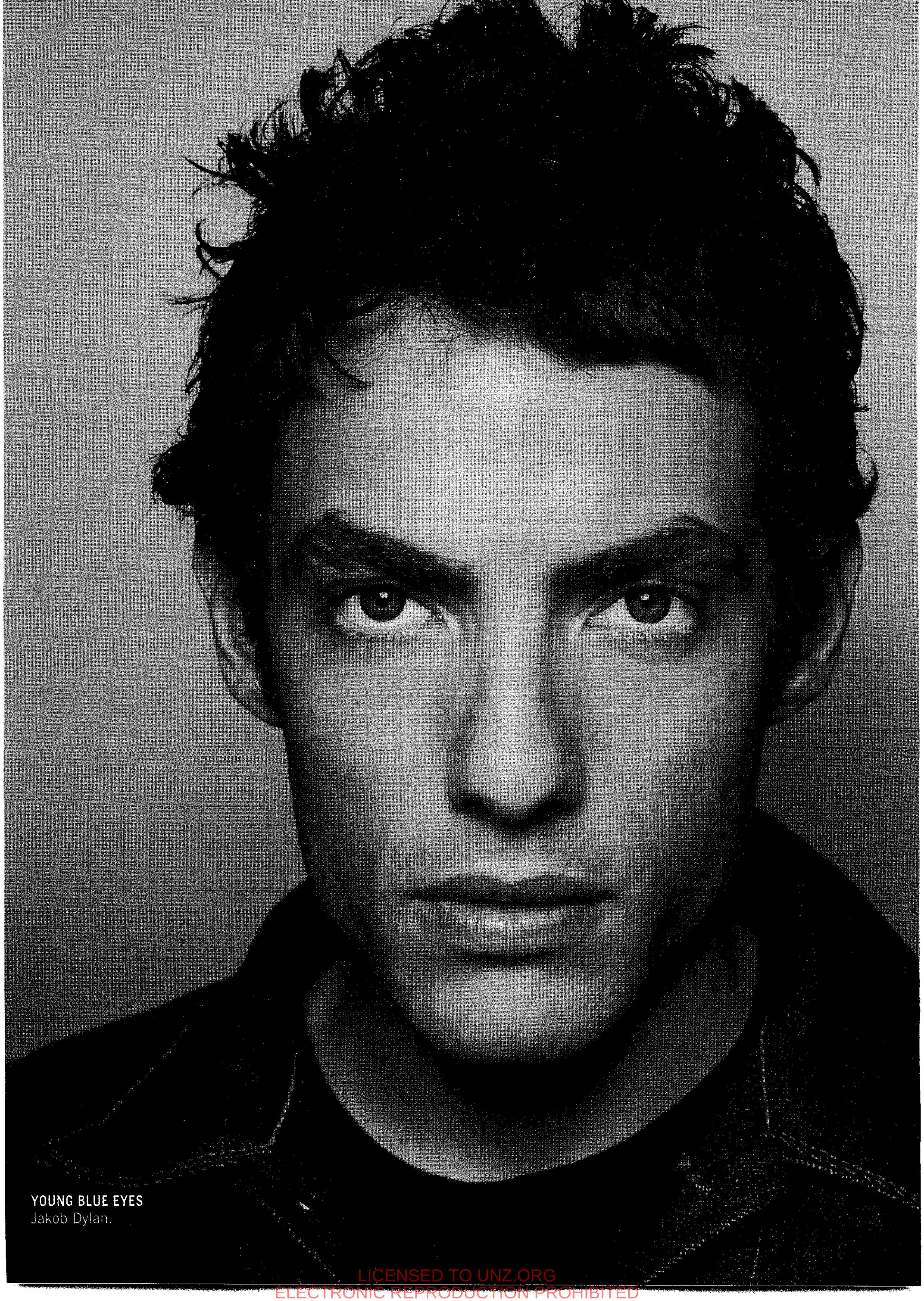

YOUNG BLUE EYES
Jakob Dylan.

POP

Into the 'Breach'

Just when you thought it wasn't safe to go back in the record store—now filled with rap-rock and teen pop—Jakob Dylan's back-to-basics rock band is flowering again. By Anthony DeCurtis

THE ENDLESS TOURING TOOK ITS TOLL. THE SALES AND RECognition were nice, but looking at all the videos and magazine covers got weird. After all, Jakob Dylan had spent a lifetime struggling for some semblance of privacy. And by the time *Bringing Down the Horse* had sold 4 million copies, he says, "a lot of time I just felt like a puppet. I'd forgotten what a lot of the songs were about. I'd be singing them, people would be really enthused about seeing us, and I'd just want to start laughing. I found it to be *funny.* That's not a term I like to throw at myself that often—that what I'm doing is funny."

Becoming the subject of your own slightly crazed amusement is hardly a comfortable place to be if part of your birthright is to be haunted by the "shadow," as Dylan frequently puts it, of your father's unapproachable achievements. So when the Wallflowers finally finished touring to promote *Bringing Down the Horse,* the younger Mr. Dylan returned home to Los Angeles and took his time getting back to work. "It's hard to speak about and not feel that you're telling one of those boo-hoo stories about being successful," he admits. "But there I was: I'd gotten everything I thought I ever wanted, but it was like 'Why is this not the greatest thing in the world?' Well, because I didn't know myself that well."

When the specter of reemerging in front of a large audience made him self-conscious about songwriting, he simply stopped for a while. His relaxed L.A. home life (he's married with two children) helped. "There's that image that you realize you put out there, but I always felt a separation from it," he says, laughing. "I certainly don't wear black suits around the house." Eventually, he returned to feeling like his success had been earned, like he had finally stepped out of that shadow. "The people who bought the record, they aren't baby-boomers and old hippies," he says. "They're kids, and a lot of them are unaware of the whole thing—and God bless them! It makes it a lot less complicated for me."

PHOTOGRAPHED BY
ANDREW MACPHERSON

Grooming by Cheryl Platt/Rex; styling by Alexandra Keeling/Artist Group.

That said, it's been four years since *Horse* unleashed hits like "One Headlight" and "6th Avenue Heartache," and many of those "kids" are notoriously fickle. Even sympathetic industry watchers are wondering if the smart, melodic folk rock on the Wallflowers new album, *Breach*, will find a place on the charts amid hormone-addled teen idols and the First Amendment poster boys of hip-hop and rap rock.

"You turn on MTV, and, of course I don't want to say in an interview that I don't watch it that much—Carson Daly could be reading this," Dylan laughs. "But the face of that channel is totally different." Still, VH1, which enthusiastically supported the Wallflowers' last album, has big plans for the band. "The Wallflowers fit as well for us as they did four years ago," says Wayne Isaak, the channel's executive vice-president of talent and music programming. "They're coming into a vacuum where there isn't really another great young rock band. And they're able to appeal to a wide variety of people—teenagers who want to rock, young women who want to get deep into Jakob's blue eyes, 20- and 30-year-olds who can relate to the music, and classic-rockers who are celebrating that this band sounds like some of the best of what they grew up with."

"American rock is defined now by teen pop and the synthesis of rap and hard rock," says Andrew Slater, manager of the Wallflowers as well as of Fiona Apple and Macy Gray. "Those styles have been so much in your face that I see *Breach* as a relief record." A serial hit-maker who embeds the familiar pleasures of sixties and seventies sounds in contemporary settings for Gray and Apple, Slater co-produced *Breach* with songwriter (and Sean's brother) Michael Penn. They teased nuances from the Wallflowers—Dylan, guitarist Michael Ward, drummer Mario Calire, bassist Greg Richling, and keyboardist Rami Jaffee—without sapping their back-to-basics essence.

For his part, Dylan, now 30, is ready to hurl himself once more into the breach. Writing with a compelling new maturity, he tackles his questions about his identity on songs like "Letters From the Wasteland" and, most provocatively, "Hand Me Down," in which he's derided as "living proof that evolution is through" and told "You feel good and you look like you should / But you could never make us proud." Finally, though, "I've Been Delivered" suggests an artist who's ready to step out on his own. "So just keep on letting go," he sings, " 'Cause I must be close / To being delivered for the first time."

In interviews, Dylan turns verbal contortions to avoid using the phrase *my fa-*

SPOTLIGHT

Shock of the Not-So-New

Dance music's hottest producers are remixing New Wave hits to party like it's 1989.

LAST NIGHT A D.J. SAVED THEIR LIVES The Police (left) and the Pretenders.

ONE RECENT NIGHT AT FUN, THE subterranean-looking club under the Manhattan Bridge, a colorful throng of sequined go-go dancers, Japanese ravers, and track-suited club kids danced to a distinctly downtown mix of thumping electro, soulful house, and . . . the Police. One of the biggest hits in clubland at the moment is a lush, expansive remix of the group's wiry 1980 punk-funk hit "When the World Is Running Down" that's been renamed "When the World Is Running Down (You Can't Go Wrong)" by the UK production duo Different Gear. And Sting isn't the only eighties icon getting a new spin in the remix blender: The British trance outfit Hybrid has given a euphoric sheen to the Pretenders' punky toss-off "Kid" (predictably, it's called "Kid 2000"); trance producers are tweaking Frankie Goes to Hollywood's "The Power of Love" and "Two Tribes"; and Armand Van Helden's booty-shaking single "Koochy" contains a Puffy-size sample of the chorus of Gary Numan's "Cars."

Dance-music producers, perhaps exhausted from their constant search for a new new thing—think UK imports drum 'n' bass or speed garage—have been looking for inspiration and samples in an unexpected place: the past. For the past few years, techno and house producers like Scott Grooves and Lenny Fontana have been strip-mining the sounds of seventies funk and disco with dance-floor-filling results. And as the generation reared on the electronic pop of New Order, Depeche Mode, and Erasure has grown into a sizable part of the audience for dance music, D.J.'s are beginning to realize that they're as attracted to the easy comfort of nostalgia as the baby boomers who keep the Rolling Stones on tour.

Okay, so the current class of eighties remixes lacks the experimental collage sensibility of Coldcut's genre-busting remix of Eric B. and Rakim's "Eric B. for President" or M/A/R/R/S's schizophrenic "Pump Up the Volume." Still, it's hardly conventional to layer Sting's scratchy croon over a thumping house beat or insert Gary Numan's grandiose synthesizer to interrupt electro's bounce. These songs might not offer electronic music's usual shock of the new, but hearing them work at all is a shock all its own.

ETHAN BROWN

Photographs: from left, London Features; Simon Fowler/London Features.

ther; at one point, he even earnestly denies that he'd ever claim to be "comparable to the original." Still, he laughs out loud when asked if he and Pops have ever exchanged feedback on each other's works-in-progress. "I definitely think he's got a lot-more-valuable sounding boards than me," he says. "There wouldn't be a lot of sense to that. But those possibilities have been there for me, and I've used them at times. Like anybody who has valuable parents, I like to do it on my own. But if I need that kind of guidance, it's always been there."

Due October 10, *Breach* concludes with the sweet "hidden" track "Babybird," on which Dylan sings a folkloric lullaby to his children over a lovely music-box melody. It's a subtle but pointed reminder that even though he may always be frozen in the public imagination as Bob Dylan's son, the likely subject of another famous lullaby, "Forever Young," he's a grown man with his own family and his own career. (Characteristically of both, Bob Dylan has never named the subject of "Forever Young," and Jakob has never asked.) " 'Babybird' is a song that maybe I wouldn't have put on a record a few years ago," Dylan admits. "This was my way of turning the tables a little bit: writing a song for *my* kids as opposed to always being the son of someone."

Not that turning 30 hasn't raised its own issues. "You wonder, 'Am I going to be able to do this like Willie Nelson or Bruce Springsteen?' " Jakob says. "Very few people actually get this career for more than five years. Okay, I've crossed that line. I've been given the possibility to make this last. Now, hopefully, I can make something out of it. Can I pull that off? Or is this it for me?"

BUZZBOX

WHAT: **Radiohead's *Kid A***

WHY: It's been nearly three and a half years since Radiohead's *OK Computer* explored isolation, animation, and the occasional paranoid android. In the meantime, as several of the group's alternative-rock peers lost their fans, Radiohead teamed up with director Grant Gee to make the morose *Meeting People Is Easy* and retreated to the English countryside to record enough material for two albums. The first, *Kid A*, is even more abstract than *Computer;* the second, due in March, is rumored to be more of a rock album.

WHEN: October 3

COMINGSOON

RADIO REDUX Radiohead returns in October, then again in March.

POP & ROCK

Backstreet Boys

Title to be determined *(Jive/RCA; November 21)* Eminem may have doused some of teen pop's fire by selling millions of albums on the backs of Christina Aguilera and 'N Sync, but Backstreet Boys fans remain rabid enough to keep a video of BSB live clips on the TRL chart for the entire summer. This fall, the group will continue to pursue its monopoly on pop culture with a comic book written by Stan Lee and a new album that's expected to focus on ballads and distance BSB from uptempo imitators like 'N Sync.

Barenaked Ladies

Maroon *(Reprise; September 12)* Canadian rock's answer to the Kids in the Hall, the Barenaked Ladies have built their career on shticky pop songs like "One Week." Judging from the first single, "Pinch Me," a quiet, plaintive reflection on their mainstream success, *Maroon* could be the sound of a more mature band. Then again, the song also contains this couplet: "I could hide out under there / I just made you say 'underwear.' "

Björk

Selmasongs *(Elektra; September 19)* Björk's new album takes its name from the character she plays in Lars von Trier's new film *Dancer in the Dark,* a working-class girl who escapes her mundane life by dreaming of musicals. So it has plenty of the spooky atmospherics of *Homogenic* (particularly on a brooding duet with Radiohead's Thom Yorke, "I've Seen It All") as well as high-kicking numbers that would be at home in a forties musical.

Green Day

Warning *(Reprise; October 3)* When Green Day jumped into the mainstream with 1994's *Dookie,* they came off as brats gobbing on serious alt-rock acts like Nirvana. Six years later, pop music has regressed to the point where they practically seem like elder statesmen. Even so, their new release should satisfy fans who have had to make due with poppier punk acts like Blink-182.

PJ Harvey

Stories From the City, Stories From the Sea *(Island Records; October 24)* Polly Jean Harvey has been an angry woman in rock (1992's *Dry*), a larger-than-life female punk (1993's *Rid of Me*), and a howling bluesman (1995's *To Bring You My Love*). On her sixth album—so named because she recorded it in New York and her hometown of Dorset, England—she veers between purgative rockers like "Big Exit" and the mellower, straight-ahead rock favored by the Pretenders.

Elton John

Elton John: One Night Only—The Greatest Hits, Live *(Universal; release date to be determined)* Elton John has been straining his credibility for so long now that it's in-

Photograph: Brad Miller/Retna.

creasingly difficult to remember why anyone liked him in the first place. This live album full of seventies hits may help the public remember that he wrote some of the best and most uninhibitedly flashy pop songs of the seventies.

Jennifer Lopez

A Passionate Journey *(Columbia; November 7)* Since the release of *On the 6,* Jennifer Lopez has kept busy starring in movies (*The Cell*) and in her own offstage dramas that co-star Sean "Puffy" Combs. For her second foray into music, Lopez has again enlisted wunderkind producer Rodney Jerkins, who is expected to bring back the disco sheen he provided for her smash "If You Had My Love."

Madonna

Music *(Warner Bros./Maverick; September 19)* On the title track of her new album, Madonna harks back to her days on New York's dance floors, preaching about the power of music to unite the common people and the "bourgeoisie" (did she learn such big words in England?). Even if the sentiment is trite, the production is a deft mix of bouncy electro and vocoder funk. And the accompanying video's parody of flashy playerisms proves she's thankfully less in touch with the spirituality she exploited on *Ray of Light.*

Marilyn Manson

Holy Wood (In the Shadow of the Valley of Death) *(nothing/Interscope; November 14)* After tarting himself up as a would-be glam-rock icon for 1998's *Mechanical Animals,* Marilyn Manson returns to the Nine Inch Nails–influenced squall of his early, industrial work. But he hasn't abandoned his penchant for controversy: He takes on everything from the post-Columbine exploitation of Generation Y ("Disposable Teens") to the media's maltreatment of rock stars ("Cruci-Fiction in Space").

Ricky Martin

Title to be determined *(Columbia; November 14)* At last year's MTV Video Music Awards, Chris Rock tellingly compared "Livin' La Vida Loca" to 95 South's novelty Down South hit "Whoot, There It Is." Martin's new album will determine whether he'll be a flavor of the month or the lasting face of Latin music's crossover dreams.

The Offspring

Title to be determined *(Columbia; November 14)* Like Green Day, these Orange County punk-rockers scored big during the mid-nineties with a three-chord sound and some funny videos. They enjoyed a funnier second act with 1998's *Americana,* broadly lampooning white wannabe gangstas on "Pretty Fly (For a White Guy)." Now that the band's heavy, rhythmic rock has become even more popular than its original sound, the Offspring themselves run the risk of seeming just as ripe for parody as the white hip-hoppers they skewered.

Paul Simon

You're the One *(Warner Bros.; October 3)* After spending the past decade finding inspiration as far away as South Africa and as nearby as Broadway, Rhymin' Simon is returning with an intimate, personal, and sometimes very funny album that's artfully informed by his experiments with big-band sounds.

Tom Tom Club

The Good the Bad and the Funky *(Tip-Top/Ryko; September 12)* Originally a Talking Heads side project from bassist Tina Weymouth and drummer Chris Frantz, the Tom Tom Club has been one of rock's most important influences on hip-hop and dance music, thanks to the perpetually sampled early hit "Genius of Love." After a detour trying to recapture their old band's glory as the Heads, Weymouth and Frantz have returned to the Tom Tom Club—and the new-wave funk they've always loved.

U2

All That You Can't Leave Behind *(Interscope; October 31)* In the early nineties, the members of U2 transformed themselves from earnest ideologues into tongue-in-cheek meta-stars with cool, distanced albums like *Pop.* Now U2 has reunited with producers Daniel Lanois and Brian Eno, which could signal either a return to the sparer sound of albums like *The Joshua Tree* or a dearth of new ideas. Either way, the soaring single "Beautiful Day" makes it clear that U2 is veering away from easy irony.

Various Artists

Badlands: A Tribute to Bruce Springsteen's *Nebraska* *(Sub Pop; November 7)* Artists including Ani DiFranco, Dar Williams, Ben Harper, and Aimee Mann take on songs from the Boss's 1982 acoustic masterpiece on this ambitious tribute. But don't expect any radical makeovers: Participants have recorded their cover versions on the kind of crackly four-track equipment Springsteen used for the original.

HIP-HOP & R&B

Erykah Badu

Mama's Gun *(Motown Records; October 31)* Her debut was hurt by spare pro-

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performances by

christina aguilera
blink 182
dmx
eminem
janet jackson
★nsync
rage against the machine
red hot chili peppers
sisqo
britney spears

appearances by

98 degrees
carson daly
destiny's child
dr. dre
fred durst
jakob dylan
eve
macy gray
kate hudson
kid rock
lil' kim
ll cool j
jennifer lopez
ricky martin
moby
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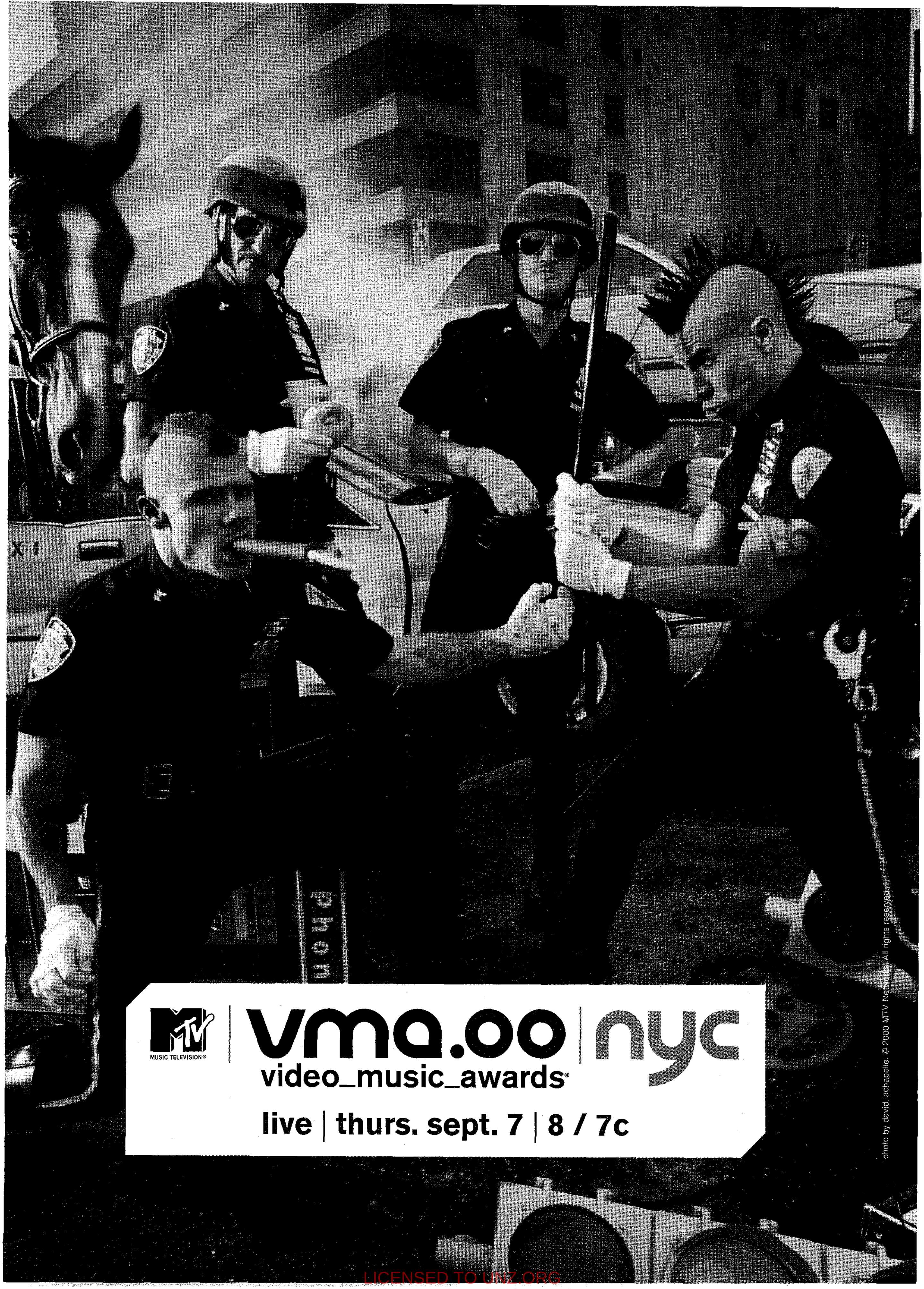

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duction and New Agey high-mindedness, but the live album that followed and its accompanying single ("Tyrone") lent a self-effacing humor to Erykah Badu's Afrocentrism. If the smart, funny rhymes she slung on MTV's *Lyricist Lounge* show are any indication, her new album could offer just the sort of down-to-earth persona that materialistic, modern R&B needs.

R. Kelly

TP-2.com *(Jive; November 11)* The cyber slant of the album title indicates a sequel to Kelly's groundbreaking *12 Play,* but it would be hard to measure up to the daring debut that remade R&B's polite profile in the dirty image of bump 'n' grind. If anyone can pull it off, though, it's Kelly, whose ego and album sales know no bounds.

Maxwell

Now *(Columbia; release date to be determined)* Maxwell didn't earn any new fans with his muddled Prince-isms on 1998's *Embrya,* but his consistently sold-out, frenzied live shows proved he didn't lose any, either. In the meantime, he's kept quiet save for his star turn on last year's *Life* soundtrack, so whether he'll return to the mystical claptrap of *Embrya* or the more traditional soul of his debut, *Urban Hang Suite,* is anyone's guess.

OutKast

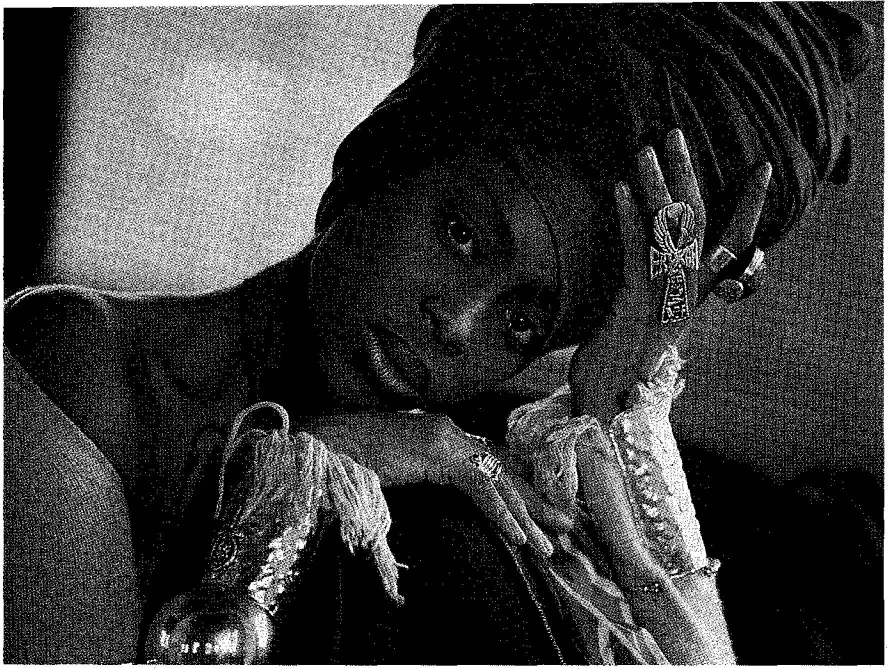
Stankonia *(LaFace/Arista; October 31)* This Atlanta-based hip-hop duo put the "dirty South" on the map long before labels like Cash Money Records and No Limit, but they've never pledged allegiance to the "bounce" sound of their region. Instead, like Parliament and Funkadelic before them, they've set out to destroy the boundaries between funk and rock—and country and hip-hop as well. "B.O.B.," the first single from *Stankonia,* incorporates hip-hop, heavy metal, drum 'n' bass, and even the genre that dare not speak its name—prog rock.

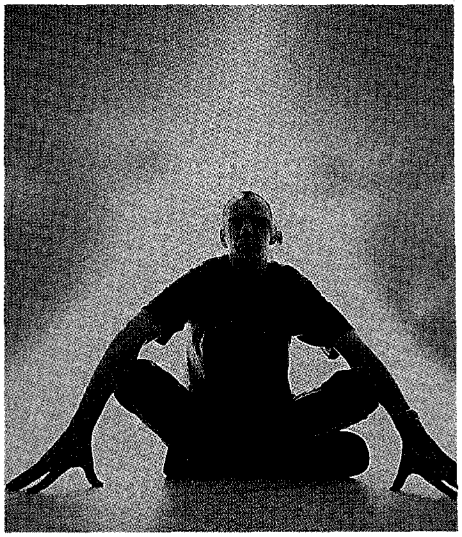
Usher

The Wonderful World of You *(LaFace/Arista; November 14)* Cringe-inducing *Teen Beat*-esque album title aside, Usher sings with a confidence and sexuality that can't be found among his more choreographed peers. Defiantly cocky songs like "Pop Ya Colla" prove that he'll have no trouble following up on the success of justifiably huge slow jams like "Makes Me Wanna."

Wu-Tang Clan

The W *(Sony; November 7)* Hip-hop's most frustratingly inconsistent supergroup have tried to explain away the faults of their ponderous last album, *Wu-Tang Forever,* by telling anyone who will listen that they were simply stockpiling their best beats until the world was ready for them. More than three years after *Forever,* they're finally going to throw their Tarot cards on the table. Given that Wu-Tang solo projects can be adventurous (Ghostface Killah's *Supreme Clientele*), muddled (Raekwon's *Immobilarity*), or just plain crazy (Ol' Dirty Bastard's *N*gga Please*), there's no telling whether they'll be ready.





FUNK SOUL BROTHER (AND SISTER) Erykah Badu (above) and Fatboy Slim.

ELECTRONICA/DANCE

Fatboy Slim

Halfway Between the Gutter and the Stars *(Astralwerks; November 7)* The average pop fan might have trouble picking him out of a crowd, but Fatboy Slim has the cultural ubiquity usually reserved for stars like the Backstreet Boys now that his songs have appeared in movies, television commercials, and even political campaigns (Al Gore has used "Praise You"). With a title that alludes to both Oscar Wilde and his ability to keep one foot in celebrity culture and another in clubland, Fatboy Slim continues in the irreverent tradition of *You've Come A Long Way, Baby,* throwing in everything from Macy Gray guest vocals to Jim Morrison samples.

Roni Size/Reprazent

In the Mode *(Island Records; October 24)* Its flirtation with the mainstream has turned cold, but drum 'n' bass might return to the cultural radar via Bristol, UK, producer Roni Size, whose new album features Method Man, the Roots' Rahzel, and Rage Against the Machine's Zach de la Rocha.

Various Artists

Tala Matrix *(Axiom/Palm; September 19)* British D.J. and producer Talvin Singh, who blended drum 'n' bass with traditional Indian music on *OK,* compiled this album of similarly daring tabla-centric beats created by the likes of New York's Karsh Kale. In keeping with Singh's emphasis on tradition, master percussionist Zakir Hussain collaborates with young electronic musicians on several tracks.

JAZZ

Regina Carter

Motor City Moments *(Verve; September 26)* Violinist and bandleader Regina Carter is known for melding R&B with jazz on al-

Photographs: from top, Michael O'Neill/Corbis Outline; Michael Lavine/Corbis Outline.

bums like 1999's *Rhythms of the Heart.* Her new project (dedicated to her hometown of Detroit) is even more diverse: She covers everything from the orchestral soul of Marvin Gaye's *Trouble Man* soundtrack to the traditional jazz of Milt Jackson.

John McLaughlin

The Believer *(Verve; October 3)* One of jazz's proudest fusionists, John McLaughlin has played with the Mahavishnu Orchestra and contributed to the searing funk of Miles Davis's *Bitches Brew.* His latest album, recorded live with the Eastern-flavored jazz group he formed with Indian musicians like tabla master Zakir Hussain, shows he has no sign of slowing down.

COUNTRY

Emmylou Harris

Red Dirt Girl *(Nonesuch; September 12)* Emmylou Harris's duets with Gram Parsons have become the founding texts of "alternative country," but she hasn't been content to ease into iconhood without shaking things up a bit. Though she's no longer working with Americana restoration specialist Daniel Lanois, producer Malcolm Burn gives her new album—only the second she's written most of the songs for—the gauzy sound of a haunted honky-tonk.

Various Artists

O Brother, Where Art Thou? *(Mercury Nashville; November 14)* Country's vanguard (Gillian Welch, Alison Krauss) meets its old guard (Ralph Stanley, the Fairfield Four) on the soundtrack to the Coen Brothers film of the same name. The results are so strong they were previewed at a May concert at Nashville's legendary Ryman Auditorium that documentary filmmaker D.A. Pennebaker shot for a project of his own.

REISSUES/BOXED SETS/COMPILATIONS

The Jimi Hendrix Experience

Experience Hendrix *(MCA; September 12)* He's always set the pace for posthumous releases (only 2Pac could come close) and this four-CD set—with 56 previously unreleased tracks as well as numerous alternate takes—only helps solidify his lead. Not bad, considering Hendrix's original studio output consisted of three albums—but it's also why compilers are digging up dregs like "Title #3."

Sun Ra

When Angels Speak of Love; The Great Lost Sun Ra Albums: Cymbals & Crystal Spears; Pathways to Unknown Worlds/Friendly Love; Greatest Hits: Easy Listening for Intergalactic Travel; Lanquidity *(Evidence; September 26)* Just as artists from Phish to Sonic Youth grapple with Sun Ra's enormous legacy, Evidence is reissuing five essential albums (including the two-CD set *The Great Lost Sun Ra Albums*) from the legendarily spaced-out bandleader, composer, and keyboardist.

Various Artists

The Best of Broadside 1962–1988: Anthems of the American Underground From the Pages of *Broadside* Magazine *(Smithsonian Folkways; September 17)* The underground leftist magazine *Broadside* did more than publish political rants: It helped kick-start the sixties folk movement with a series on Folkways Records that featured Bob Dylan, Pete Seeger, and Phil Ochs. This five-CD boxed set culls 89 songs from that series as well as graphics taken from the original magazine itself.

LIVE PERFORMANCE

"A Magic Science: Celebrating Jimi Hendrix"

For two nights, an array of performers that includes Black Rock Coalition founder (and former Living Colour guitarist) Vernon Reid, jazz fusionists Medeski Martin & Wood, and the Gil Evans Orchestra will perform classic songs by the legendary axman at BAM. If BAM's 1999 tribute to Prince's *1999* is any indication, the Hendrix show should blow the doors off the Fort Greene venue. *(October 20–21, Howard Gilman Opera House at BAM)*

Moby

The blues-and-gospel-soaked electronic music on *Play* has made Moby the toast of rock critics, though many dance-music fans have been decidedly less impressed. But both agree that Moby's live performances—full of sweaty punk theater and ravey euphoria—explode his contradictions. *(October 21–22, Hammerstein Ballroom)*

Barbra Streisand

For the past few years, Barbra Streisand has practically made a second career out of announcing her retirement from live performance, but she *swears* that this pair of shows at the Garden will really be her last. Either way, the faithful will surely turn out en masse for the pricey, sentimental affair, which promises to include just about everything from Streisand's repertoire. *(September 27–28, Madison Square Garden)* E.B.

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FALLPREVIEW

NIGHTLIFE

Tunnel Vision

Peter Gatien has faced tax-evasion charges, an angry mayor, and fickle clubgoers who would rather lounge than dance. But he's riding the wave of D.J. culture back into the Limelight.

By Ethan Brown

"I BET THEY TRY TO BLAME THAT ON PETER!" SAYS PETER GAtien's wife, Alessandra, about a record ecstasy bust in Los Angeles. Sequestered in a plush booth at the French restaurant L'Actuel, they're discussing Gatien's plan to revamp the Tunnel and the Limelight when, inevitably, talk turns to Gatien's difficulties with various legal authorities.

Less than a year out of jail on tax-evasion charges, the beleaguered club king is battling not only relentless police and community-board scrutiny but the perception that his clubs have lost their cool. Indeed, the vibe at both Limelight and Tunnel, with their omnipresent bouncers and invasive pat-downs, has resembled that of Riker's Island more than a dance-floor utopia's. Worse, up until a few weeks ago, there wasn't enough excitement to make it worth getting past the metal detectors. With the exception of Funkmaster Flex's Sunday-night hip-hop party at the Tunnel, Gatien's once-proud venues had been overtaken by competitors like Twilo and Vinyl that fill their schedules with superstar D.J.'s.

Betting that club-crawlers are tiring of celebutante haunts like Moomba and Veruka, Gatien is aiming to bring back the dance-music trendsetters who made his clubs an important part of early-nineties nightlife. Limelight is booking adventurous talent like Detroit techno icon Jeff Mills and D.J.'s from the Sheffield, England, trance-music party Gatecrasher; the Tunnel has tapped techno and house D.J.'s Johnny Vicious, Eddie Baez, and Alex Lauterstein for regular residencies, and Lauterstein could compete for the Chelsea crowd with the Roxy's Saturday-night heavyweight, Victor Calderone. "Right now, people are obsessed with models and celebrity," Gatien says. "But I think people are much more conscious and music-knowledgeable than they were five or six years ago. Now the real tastemakers are the people into dance culture, not the model scene."

So far, it looks like he may be right. "I can't believe I'm saying this, but the Tunnel is coming back," said a veteran clubber after leaving the West Chelsea nightspot. "I bet it's going to be really hot in the fall."

The August 19 "Grand Re-Opening" of the Tunnel featured hip-hop blaring in the basement, Brooklyn hard-core techno pounding upstairs, and an only-in-New York crowd of pacifier-sucking rave kids, shirtless muscle men, and curious tourists. A week later, the Limelight's fall season began with a packed performance by Mills, who played a set of the

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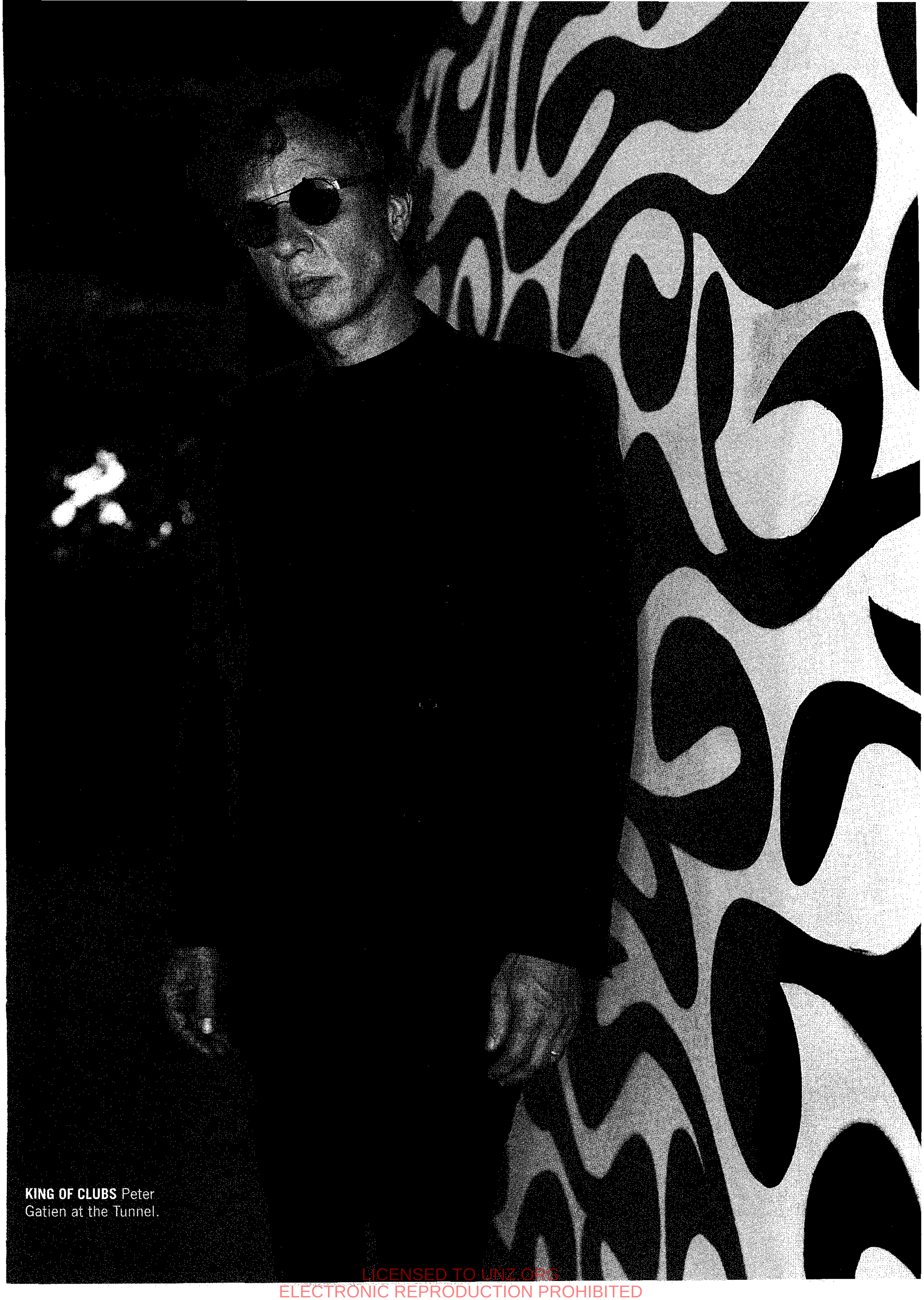
ANDREW SOUTHAM

Grooming by Gray/Bradley Curry.



KING OF CLUBS Peter Gatien at the Tunnel.

early-nineties techno Gatien helped popularize at legendary parties like "Disco 2000" as a tribute to the club. Sonicnet.com's dance/electronic editor, Eric Demby, views the new Limelight as "a chance to rekindle the spirit of when it was an exciting, mysterious place to be."

Gatien faces some difficulties, including the ever-present risk of quality-of-life-related raids and threats to his liquor licenses, which have been revoked more than once. But just as he did almost a decade ago with the original club kids, he's determined to take New York's nightlife from detached elitism to the democratic pleasures of sweating it out on the dance floor. "Is it possible that they'll screw me again?" he asks. "Yeah. But I'm gonna win."

COMINGSOON

Centro-Fly

45 West 21st Street (212-627-7770) With its mod decor and cozy lounges, Centro-Fly has become an upscale oasis for aging hipsters tired of sweating it out at Twilo and Vinyl, and the Thursday-night superstar shindig thrown by house-music label Subliminal is on an equal footing with packed nights like Body & Soul. This fall, **Subliminal** (and Centro-Fly itself) just might edge out the competition entirely: On September 7, Derrick Carter, whose *Underschrift* EP contains some of the funkiest house music of the year, will take to the decks; on September 14, Subliminal will host a going-away party for house legend Frankie Knuckles; and on September 28, techno D.J. Josh Wink will make a rare small-club appearance.

Cheetah

12 West 21st Street (212-206-7770) This Flatiron nightspot draws its biggest crowds with hip-hop nights like Thursday's **Clique**, but it's the loopy Tuesday-night party **Twelve West**, where Rolex-sporting hip-hoppers and suit-and-tied nine-to-fivers boogie to D.J. Nicky Siano's disco, that gives it club cred. Because it's scheduled on one of the deadest nights of the week, the masses haven't exactly flocked to it, but Cheetah's owners are hoping to change that by relaunching the party with new promoters. Anglophiles will be happy to know that Cheetah's Friday-night party **GBH** (Great British House) will begin hosting a monthly event with the London party **Miss Moneypenny's**, where drag queens and performance artists take top billing over turntable talent.

Spa

76 East 13th Street (212-388-1060) Some may grumble about his turntable skills, but D.J. Paul Sevigny has earned Spa its first hit with **Big Bad Dodgy Wednesdays.** "I don't have any changes in mind for fall," says club director Steven Lewis. But he is planning to host some notable performances, including drum-'n'-bass icon Goldie and a rare D.J. set on September 13 from Sean Lennon, who'll continue the tradition of celebrity relations' taking to the turntables.

Twilo

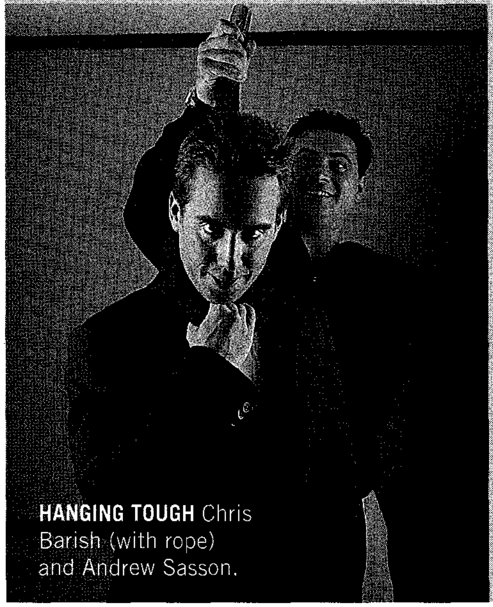
530 West 27th Street (212-268-1600) Perhaps inspired by *Fast Company*, Twilo is turning its business into a brand with a monthly publication, *Magazine*, and a series of mix CDs on Virgin Records. On the dance floor, atmospheric-house producer Kerri Chandler, dark-techno legend Stacey Pullen, Parisian house producer Pepe Braddock, and prolific German house producer Ian Pooley (who'll be spinning music from his eclectic new *Since Then*) will unite for **Respect Is Burning** on September 15. Richie Hawtin, who's known for making minimal techno under the name "Plastikman," will bring two turntables, a 909 drum machine, and fierce martial beats to a September 22 live set. E.B.

SPOTLIGHT

Midtown Sees Light

Stark but not *Starck*, a lounge grows on East 54th Street.

THE WE'RE-NEARLY-DONE PREVIEW TOUR IS A COMMON RITE OF PASSAGE FOR CLUB OWNERS, AND there's no less sawdust in Light on a mid-August afternoon than in any other bar with very, very firm plans to open within the month. "We have to go around the back, see," says an energetic Andrew Sasson, co-owner of the new midtown lounge, pointing down at the basement from his perch on the ground-level foyer. "Haven't gotten the stairs in quite yet." • Down in the bar, which most recently housed Regine's last nightclub, it's not as hard to envision the scene Sasson lovingly describes. "Lofty, beautiful white curtains will be hung all over, and we'll have massively thick mahogany doors and beautiful down-lit tables," he says. "It has a modern feel—stark. Not really stark, like Philippe Starck. But stark." In other words, it will have the same sleek, chic feel as a downtown nightspot as well as the kind of young, professional crowd that might head downtown later in the evening. • Sasson, a good-looking 30-year-old Brit who started the Jet lounge chain, is opening Light with Planet Hollywood founder Keith Barish and Barish's 26-year-old son, Chris; in the spirit of their other enterprises, they hope to open many more Lights all across the city, perhaps even the world. But first East 54th Street, starting September 20. "A lot of my friends work in midtown," says Chris, "and there's no cool place for them to hang out after work unless they head downtown." In the interest of better serving this community, Light will also offer fare that's—here's a shock—light (bamboo-steamed vegetables, vegetarian spring rolls). "It's nice to have a little something," says Chris, grinning. "I've never gone out and not wanted to nibble." VANESSA GRIGORIADIS



HANGING TOUGH Chris Barish (with rope) and Andrew Sasson.

Photographed by Robert Wright.

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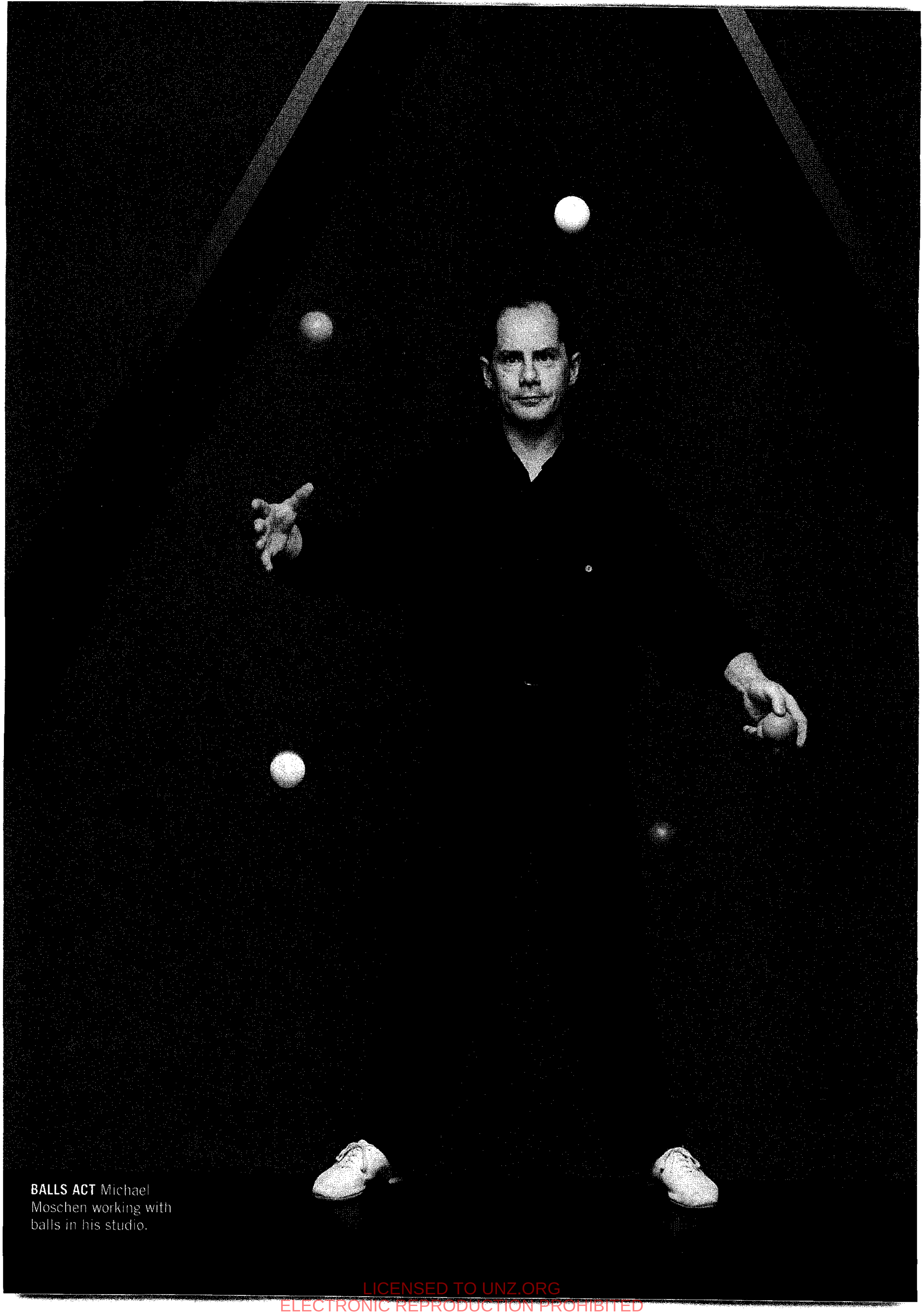


BALLS ACT Michael Moschen working with balls in his studio.

DANCE

Poetry in Moschen

Call him a juggler, call him a magician, call him—as the MacArthur folks did—a genius: Michael Moschen has a way with inanimate objects that makes *you* wanna dance. By Tobi Tobias

BUT IS IT DANCING?

Call Michael Moschen a juggler, if you will, because he's a virtuoso of manipulating objects in patterns of his devising—making them fly, spin, ricochet, float suspended, or appear, as if by magic, to be other than what they are. Moschen, who will appear at the Joyce Theater November 14 to 26, has taken juggling, that ancient craft of street entertainment and the circus, to the level of high art. If his solo concerts speak with particular eloquence to dance lovers, it's not just because his work is rooted in rhythm and balance but also because it springs from, and activates in its beholders, a sense of wonder—wonder that begins with the physical and heads straight for the imaginary.

Guided by Moschen, "crystal" balls swim along his body without ever being grasped. Hollow cylinders swivel hypnotically over and under one another, then glide offstage, calmly self-possessed. Small, flung hard balls beat a fierce tattoo against the walls of a six-foot triangle. Barely visible in the dark shelter, Moschen directs the percussive event with hands and feet. But here, as everywhere in his show, "things" seem invested with lives of their own. Asked once by an audience member how he looked at the endless hours of concentrated labor behind these achievements, he replied, "I consider it time stolen from my own death."

"I'm not trying to dazzle the public with pyrotechnics," explains Moschen, whose artistry earned him, in 1990, a MacArthur Foundation "genius" grant. "I want to make an aesthetically beautiful piece, one that preserves the magical and mysterious unknown. I have a strong belief in the poetry of life."

He also has an uncanny instinct for physics. Ever since he taught himself to juggle at age 12—from a library book, with his older brother, and with his best friend, Penn Jillette, later the talking member of Penn & Teller—Moschen, now 45, has been intensely focused, even obsessive about his work. "I could practice forever," he claims. Performance is just the tip of the iceberg; the rest is research. Fueled by his avid curiosity about the potential properties of objects in space and time, the germ of a manipulation, as Moschen calls his feats, grows slowly in his mind. He reads, he studies sculpture in museums, and, deft at construction, he builds models and observes them in action. His house, studio, and grounds, in idyllic Connecticut countryside, are strewn with objects, eerie in their beauty and workings, whose capacities he's exploring. "The process can go on for months," he says. "I'm in no hurry. I have to

PHOTOGRAPHED BY CLEO SULLIVAN

let a project reveal itself to me."

Just now he's working with closed cylinders—the prototypes are giant coffee cans—with something like dry rice sealed inside, so their shifts in position are heard as well as seen. At this early stage, Moschen works seated on a scruffy wing chair in his living room, eyeing himself and his equipment in a large square mirror that's propped against the wall. "When I begin something new," he explains, "I start in a small space, where I'm safe."

He jumps the gleaming cans vertically from one level to another, as if they were negotiating an invisible staircase. Next he combines this action with widening and narrowing the cylinders' sideways paths, then adds scooting them along diagonals. Sometimes his hand, open-palmed, contacts the silvery metal; sometimes it remains suspended just above it, as if casting a spell. All this occurs at a constantly changing pace. Not even the occasional glitch undermines the evidence that something astonishing is slowly and organically making its way toward the stage. Moschen won't say exactly what; he insists he doesn't yet know himself.

While Moschen's pieces are technically thrilling, each one has a metaphorical element that makes it haunting as well. Commenting on the suspension and gliding action of object upon object in his open-cylinders number, he says that "the image was the activity of thought folding in on itself."

What's more, a clear philosophical quality underlies the work. In conversation, Moschen keeps returning to the Zen experience of becoming one with the objects he handles, of disappearing into the activity. "To animate an object," he points out quite matter-of-factly, "you have to be willing to get rid of yourself."

On the other hand, he can be refreshingly down-to-earth, dismissing all the fancy interpretations of his trade with a casual "Oh, you know, I like throwing things around."

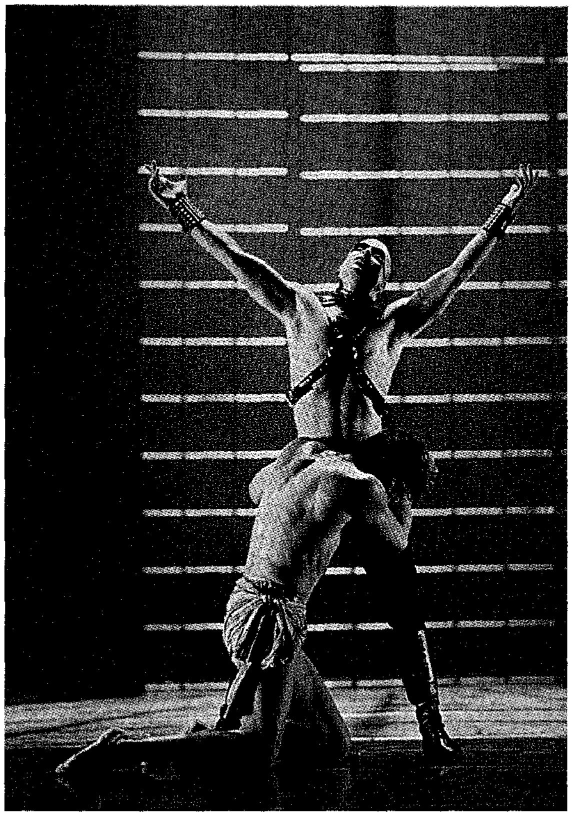
BUZZBOX

WHAT: **Edward II**

WHY: No doubt the Birmingham Royal Ballet hopes to cause a sensation when it comes to City Center with *Edward II*, by its artistic director David Bintley. Based on history and rumor about the fourteenth-century British monarch, the two-act ballet revels in the intrigue and violence that result when homosexual affairs tangle with affairs of state. The John McCabe score has been touted as "turbulent," the production is duly lavish, and Bintley has grasped the English taste for morbid, kinky melodrama. Still, he's a mediocre choreographer at best, and New York may remain obdurately shock-proof.

WHEN: September 21–October 1

COMINGSOON



M'LORD O' THE DANCE Birmingham Royal Ballet's *Edward II*.

AFTER THREE DECADES SPENT BUILDING THE Dance Theatre of Harlem, the indefatigable Arthur Mitchell knows that creating a classical-ballet company means starting over again and again. An institution of this kind by nature depends on unbroken tradition and steady support—elements in short supply in the American dance world, making continuity an iffy business. Many of his mature dancers having moved on, Mitchell goes into the fall season with a troupe that is remarkably young in years and experience. From these aspirants—and with a small cluster of seasoned artists to serve as role models—he plans to develop a group of stars and a viable ensemble, as he has several times in the past. Meanwhile, the main sight to see at DTH performances is the neophytes' rising, often miraculously, to the occasion. The scheduled repertory sensibly mixes classics staged with a DTH accent, such as the Creole *Giselle;* twentieth-century classics by Balanchine; gaudy theater pieces; and a new work, *Memento mori*, by company ballet master Augustus van Heerden.

Dance Theatre of Harlem / City Center / September 6–17

For the past decade, Lucinda Childs has appeared more often in France than on American turf. Her upcoming anthology of old and new work, *Parcours*—the title can be translated as "personal journey"—brings back to New York a choreographer who lends a sheen of glamour to dance that is austere and intellectual. (The chiseled bone structure of her face, along with its icy remoteness and immobility, surely helped forge her reputation, as did the fact that Susan Sontag was an admirer.) For the past quarter-century, Childs's dances have epitomized elegant minimalism. Typically, this choreographer restricts herself to a few fundamental steps—beginning with the walk—hypnotically repeating them, uninflected by emotion, in a matrix of basic geometric patterns. The performers, precise and buoyant, remote as angels, might be demonstrating principles of mathematics or physics. For the susceptible viewer, the restrictive beauty is oddly liberating, even transcendent.

Lucinda Childs Dance Company / BAM: Harvey Theater / October 11–15

American Ballet Theatre's modest fall season—designed for the segment of its audience that prefers varied programs of short ballets—boasts two novelties this year. Natalie Weir will stage her 1994 *Jabula*, billed as "a celebration of tribal ritual." Weir, who has already created two pieces for ABT's junior company, seems to be methodically working her way to promi-

Photograph by Bill Cooper.

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nence here, just as she did in her homeland, where she is now resident choreographer of the Australian Ballet. If Christian Holder keeps true to form, his new *Weren't We Fools?*, to a deliquescent collection of Cole Porter songs—including some you haven't heard before—will demonstrate a luscious sensibility operating in romantically erotic situations. Holder's work may be all surface, but what an extravagantly gorgeous surface it is.

American Ballet Theatre / City Center / October 24–November 5

Think Garth Fagan, and *The Lion King* instantly leaps to mind. But much as Fagan found choreographing the 1997 (and forever) Disney megahit "an enriching experience," his true love remains concert dance. In that more rarefied realm, he can apply his unique mix of classical, modern, jazz, and Afro-Caribbean elements in an ever-evolving experiment with movement and feeling. For his troupe's thirtieth anniversary, he's creating a piece to music composed by jazz great Wynton Marsalis. At its heart lies a duet for Norwood Pennewell and Natalie Rogers, who have a long history of playing the roles of Noble Prince and Earth Mother in Fagan's personal mythology. Fagan describes the new duet as an intimate, passionate conversation in which the bodies never touch. Leave it to Fagan to take a concept worthy of the metaphysical poets and translate it into living, moving flesh.

Garth Fagan Dance / Joyce Theater / October 24–November 5

Five years ago, Ralph Lemon figured out—as did many of his fellow choreographers—that maintaining a dance company to showcase your work was no longer a feasible way of operating. Too costly, too confining. So he took to doing projects that engaged the people he needed when he needed them, mixed his media—Lemon's interests beyond dance include writing and the visual arts—and struck out for faraway places, like Africa, where he could trace his ancestral roots, and the Far East, cradle of his spiritual beliefs. The results have become *The Geography Trilogy*, and we're about to see part two, *Tree*. In conjunction with the performances, Wesleyan Press will publish a journal that chronicles the making of the trilogy. Both efforts are manifestations of Lemon's search for his artistic and personal identity. The irony of a postmodernist earnestly embarked upon the quintessential Romantic quest—for the self—will no doubt only add to his audience's appreciation.

Ralph Lemon / BAM: Harvey Theater / October 24–28

Since moving to New York from their native Japan in 1976, Eiko and her partner,

SPOTLIGHT

Blithe Spirit

Bad hip and all, Merce Cunningham continues to explore the endless possibilities of movement.

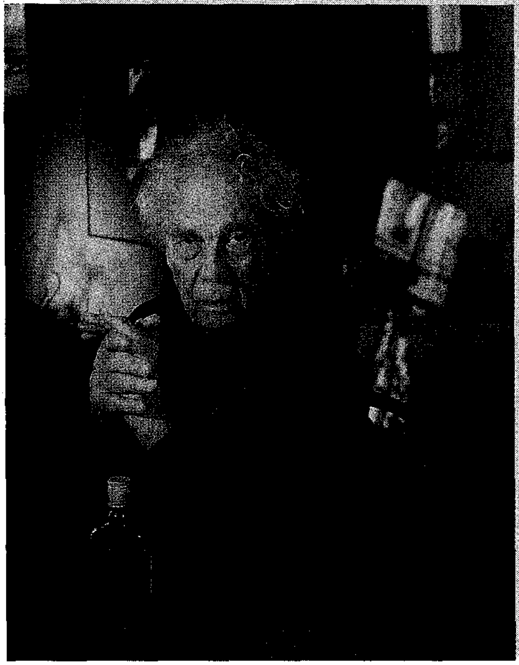
PROSPERO-LIKE AT 81, MERCE CUNNINGHAM RANKS AS THE GRAND OLD man of modern dance. He's weathered decades of struggle to reinvent the form—and the perhaps equal burden of multiple (if belated) high honors for his radical innovations. Do you ever long to be just starting out? I ask. "I like to do that every day," he says.

Indeed, what the Merce Cunningham Dance Company presents worldwide, along with repertory works, are unique, sequentially numbered *Events*. Nos. 668 through 673 will take place at the Joyce Theater November 7 to 12. As most dance fans know, an *Event* is 90 unbroken minutes of sleek, fleet, cool, and subtly canted dancing. The choreography is culled from 50 years' worth of Cunningham repertory, with each *Event* getting its unique mix. On a stage treated as if spectators lined it on all sides, so that there's no official "front," several excerpts are performed simultaneously, accompanied by live electronic music that the dancers are hearing for the first time.

Necessarily unpredictable, the result is nevertheless the antithesis of chaos. The disparate elements coalesce, as in nature and everyday human experience, where myriad contrasting happenings are the norm: You have a turbulent argument with your mate, say, as the sky clears for the first sunny day all week, and the leaves on the maple are turning, and the kids are yelling to one another as they Rollerblade past your window. *Events*, granted, are somewhat less random than real life, and the Cunningham season will offer an open rehearsal, so you can see how the medley is plotted out in time and space, then come back for the formal performance of that material in the evening.

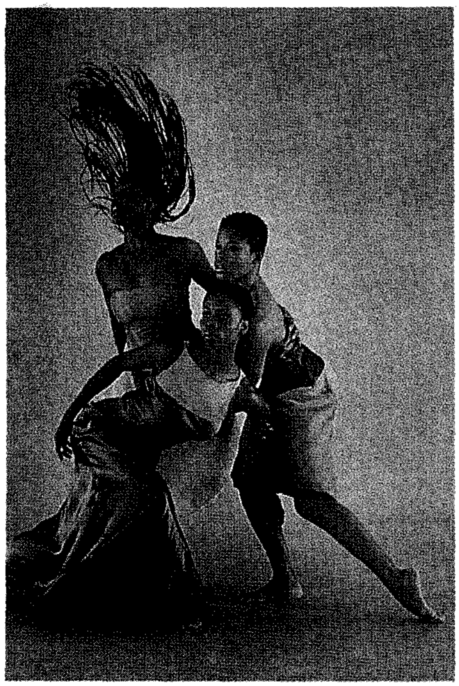
Cunningham doubts he'll appear in the Joyce *Events* himself—because of a crippling hip condition that he refers to merely with a gesture and a blithe "Anyway, I'm not so stuck on myself." As always, he seems more interested in the essential nature of dance than in his own—or any individual's—dancing. He emphasizes the *Events'* reflection of the rich variety possible in movement, even given the limitations of the human anatomy.

"If you just keep your eyes open," he says, "and look around the corner, it's endless." T.T.



IN ANY EVENT Indefatigable choreographer Merce Cunningham.

Photograph by Len Prince.



NEW TWISTS The Alvin Ailey company.

Koma, have become the superstars and revered choreographers of an eerie, gripping dance genre. It depicts primal sparks of life struggling, in infinitely slow motion, to emerge and survive in an inhospitable, possibly precognitive, universe. *When Nights Were Dark,* the pair's latest creation, explores layers of dreams—fantasies that belong to a primordial existence in which nature and its inhabitants are one. The artists (a married couple) are like yin and yang—perfectly mated opposites. Eiko is entirely open and vulnerable, while Koma, even in his publicity shots, keeps his face averted, his body shielded, his persona in shadow. Each would be nothing without the other.
Eiko & Koma / BAM: Harvey Theater / November 29–December 3

Some of the swiftest, fiercest, sexiest beings on earth will be showcased in three new works slated for the Alvin Ailey American Dance Theater's December-long New York season. The choreographers are Carmen de Lavallade, who promises a piece suffused with troubled romance and created in the modern-dance vein; Dwight Rhoden, who represents postmodernism at its most slick and audacious; and Alonzo King, whose base is in classical ballet, which he gives capricious new twists. Hope Boykin, the extraordinary star of Philadanco, has just joined the troupe where the elegant veteran Dudley Williams is chalking up his thirty-sixth year on the roster. They and their colleagues are the sort of performers who need only step out onstage to make the world a better place.
Alvin Ailey American Dance Theater / City Center / November 29–December 31 T.T.

Photograph by Barron Claiborne.

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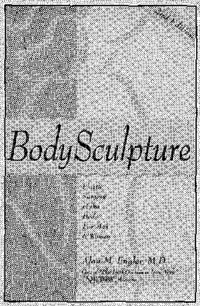

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FALLPREVIEW

CLASSICAL MUSIC

Get With the Programs

Audiences are tired of one-night stands with repertory staples, and artists are hungry for greater challenges. The result: a whole new way of programming classical music. By Peter G. Davis

THE TEXTURE OF CONCERTGOING IN NEW YORK HAS CHANGED a lot since the days when titans like Heifetz, Horowitz, Toscanini, and Rubinstein came, played, conquered—and left, until the next royal appearance. One pretty much knew what to expect from them: great music by familiar composers, arranged in an orderly fashion and performed with passion, a point of view; and dazzling virtuosity. What more could an audience want?

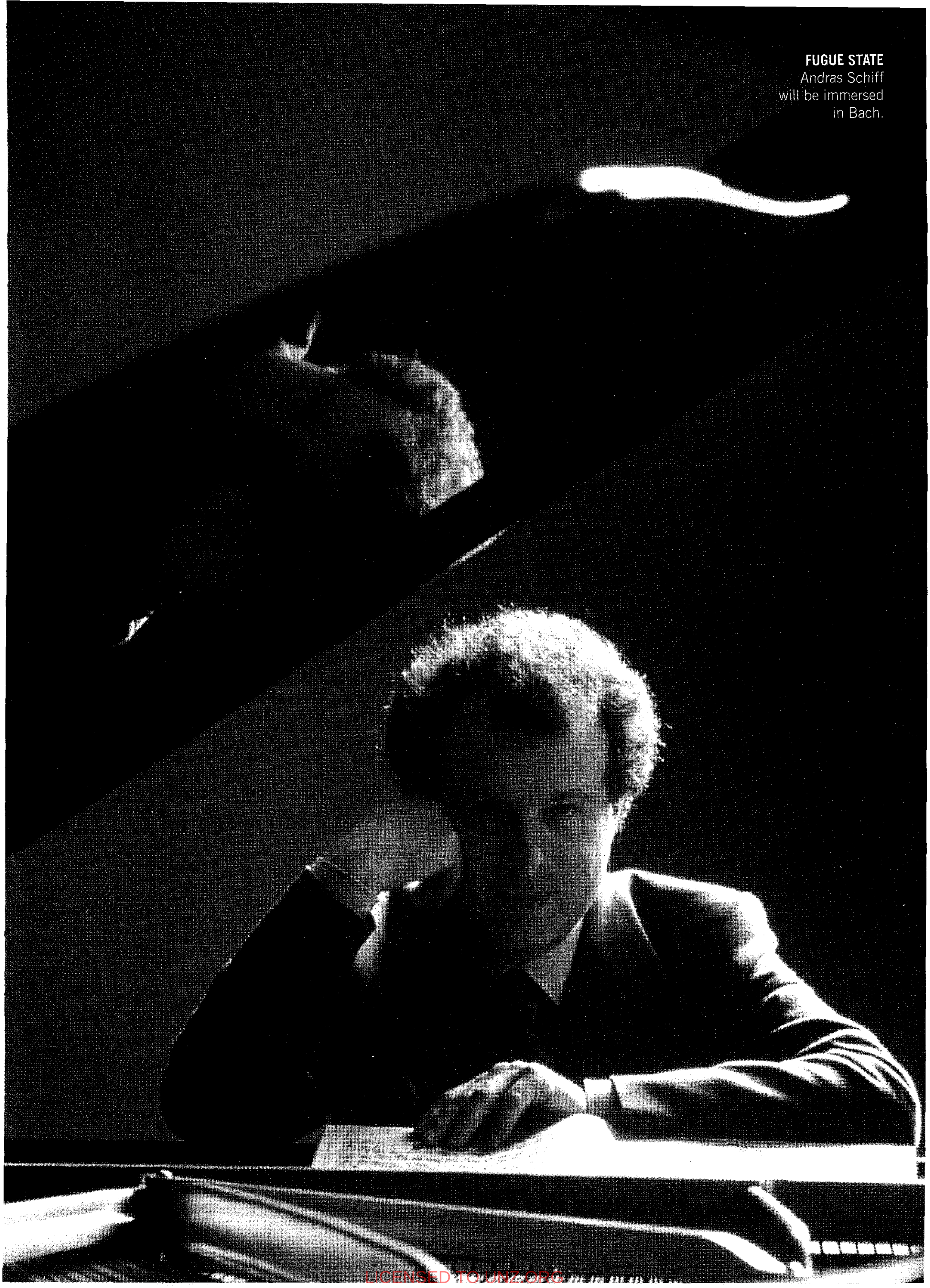
A great deal more, as it happens, especially in an era when the standard repertory has been played and recorded to death, and a comparable body of new music has not materialized to engage majority tastes. As the upcoming season at Carnegie Hall attests, some concert artists are shaking up that repertoire with contemporary compositions. Others are settling in for series that allow them to take an audience on a more complex journey than any single concert can offer, while mixing it up with other performers for a little cross-fermentation.

Instead of a conventional evening of Bach, Beethoven, Brahms, et al., for example, violinist Gidon Kremer is devoting himself to the music of Vivaldi—and Piazzolla—on October 20, a program called "Eight Seasons," in which Kremer is joined by his Kremerata Baltica ensemble. The master of Italian Baroque meets the master of Argentine tango, and who knows what will happen when Kremer mixes and matches the two composers' suites depicting spring, summer, fall, and winter?

There is a logic to this topsy-turvy pairing, Kremer explains: The seasons double themselves in Earth's two hemispheres. "Admitting the global irrelevance of up and down, of north and south, of day and night—in virtual reality it all takes place simultaneously—we also have to admit the irrelevance of *any* classification. In comparison to the age of the Egyptian pyramids, didn't Mozart live an instant ago?" Hmmm.

Andras Schiff, meanwhile, is taking up a massive Bach retrospective where he left off last season. The pianist plays an ambitious three-part marathon that includes both books of *The Well-Tempered Klavier* (November 4 and 8) and the *Goldberg* Variations (November 11). Just before he plunges

Photographed by Thomas Muller.



FUGUE STATE
Andras Schiff
will be immersed
in Bach.

in, Schiff will join Carnegie Hall's artistic adviser, Ara Guzelimian, on November 3 to discuss his views on Bach and, presumably, why he enjoys immersing himself to the hilt in a composer's total oeuvre.

For sheer expenditure of energy, Daniel Barenboim will be hard to surpass. He arrives in November, and by the time he departs, just before Christmas, he'll have shared the stage with an all-star chamber ensemble (Itzhak Perlman, Yo-Yo Ma, Pinchas Zukerman, Maxim Vengerov, and Larry Combs) to play Schumann, Brahms, and Messiaen (November 20); performed an all-Schubert piano-duo program with Radu Lupu (November 27); given a solo recital (November 28); and conducted all nine Beethoven symphonies as well as played the five piano concertos in six concerts with the Staatskapelle Berlin (December 11–17).

Conductor Lorin Maazel will be right in the action, too. A former child prodigy, Maazel seems determined to celebrate his 70th birthday by proving himself a senior prodigy. He conducts and appears as soloist in his own "Music for Violin and Orchestra With the Bavarian Radio Symphony" (November 6), takes on the three Brahms violin sonatas with Yefim Bronfman (January 16), and, with the New York Philharmonic in Avery Fisher Hall, presides over an evening-length condensation of Wagner's *Ring* cycle for orchestra alone (November 16, 17, 18, and 20).

How to judge all this unusual activity? There is always the possibility that times have changed in some ways for the better. Certainly the interaction between musicmaker and audience seems to be far more dynamic than in the past, with the musician acting as a charismatic teacher who has the luxury of communicating in a universal language. No one believes this more strongly than Franz Xaver Ohnesorg, Carnegie Hall's new executive and artistic director, who is determined to offer provocative musical experiences that will cultivate younger ticket buyers and keep them coming back for more.

"That is why we are thinking more in terms of ongoing creative projects, not episodes," says Ohnesorg. "And the projects come from a direct dialogue with the artists, what they have on their minds and how they want to reach audiences. Every musician we work with—Boulez, Pollini, Barenboim, Schiff, Peter Serkin—has an open-minded, appealingly communicative style, one that hardly requires a degree in musicology for one to get the message."

SPOTLIGHT

Stern's Gang

Fifty-seven years after his Carnegie Hall debut, Isaac Stern has a birthday party on the house.

TAKE A BOW Violinist Isaac Stern, safe at home in Carnegie Hall.

FOUR DAYS BEFORE HIS 80TH BIRTHDAY IN JULY, Isaac Stern was relaxing at his rural retreat in the Connecticut hills, 75 miles north of that other, more hectic place the violinist also calls home: Carnegie Hall. When Stern talks about his two residences, one wonders which he loves more—especially since his recent remarriage, say all who know him, has made him the happiest octogenarian on the block. Impressive celebrations were planned for both locations, and while the ongoing country festivities are strictly family affairs, the lavish party at Carnegie Hall over the weekend of September 23 and 24 is open to the public.

And no one is likely to be bored. Beginning at 1 P.M. Saturday afternoon, all three of Carnegie's available performing spaces—Weill Recital Hall, Kaplan Space, and the main hall, now Isaac Stern Auditorium—will be filled with music. Various chamber groups nurtured by Stern himself are scheduled to perform. Marilyn Horne hosts a special family concert. The Symphony Orchestra of the Curtis Institute of Music will be joined by many of Stern's friends, colleagues, and surprise guest artists.

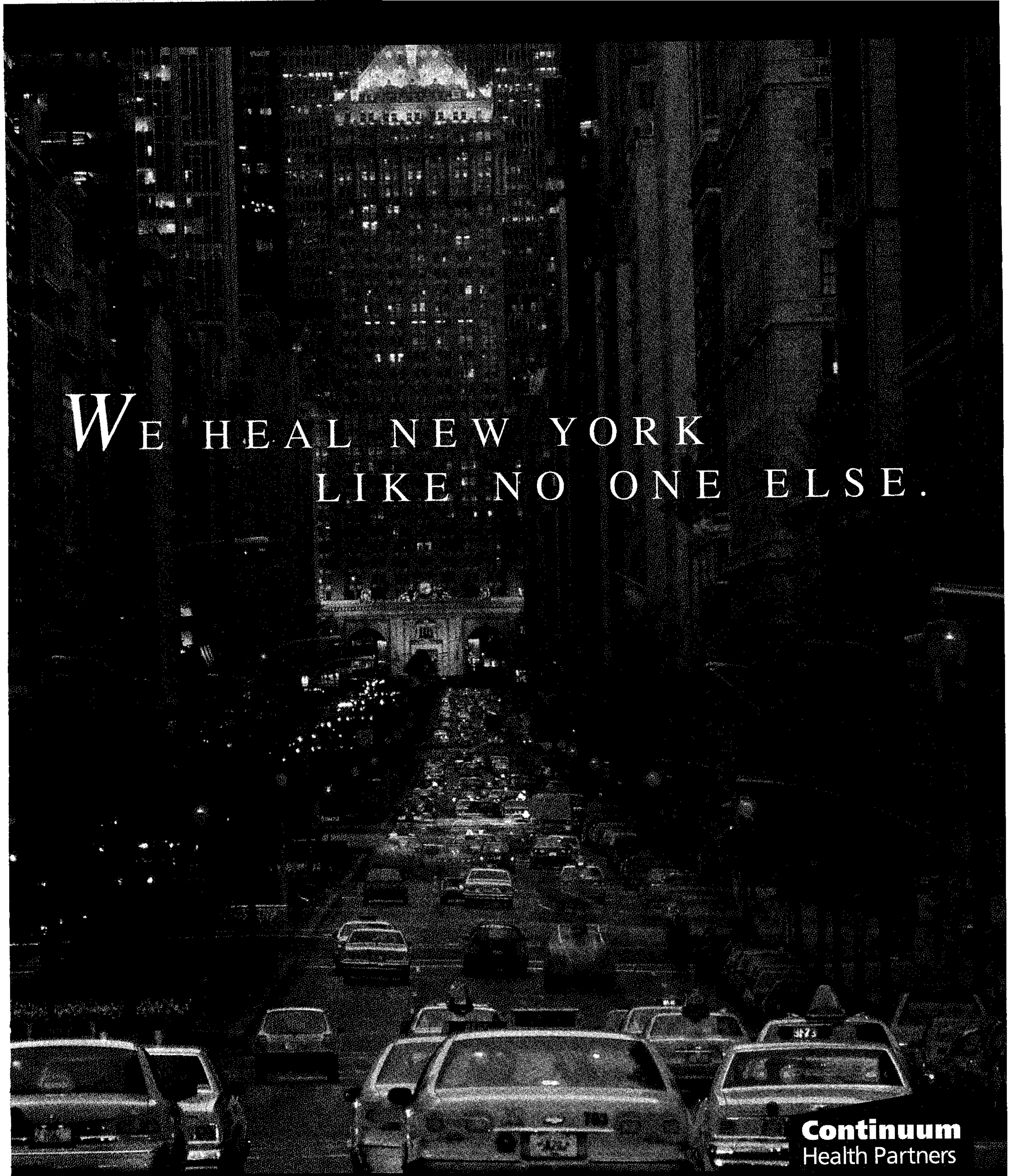
Film documentaries devoted to the violinist's career and travels will be shown, along with clips from the three Hollywood movies Stern appeared in during the forties. A retrospective exhibition with materials borrowed from Stern's extensive personal archives will be on view in Carnegie's Rose Museum. There is even a special CarnegieKids concert on Sunday afternoon, saluting Stern's lifelong dedication to bringing music to school-age children.

When I visited him in the country, Stern showed surprise at the scope of everything that was in the offing. No one else is quite so astonished. After all, Stern would surely be on anyone's shortlist of great twentieth-century violinists, a man whose musical accomplishments are legion and legendary. Beyond that, no one is more identified with Carnegie Hall, where he made his debut in 1943: Forty years ago, Stern led the drive to spare the building from the wrecker's ball, and he has served as the hall's president and most ardent spokesman ever since, as well as being a potent, influential force on New York's music scene.

Even Stern admits that the struggle to save Carnegie Hall was a watershed in his life. "It taught me things about myself I hadn't known before," he says, still a bit amazed by it all. "I could sway influential people through speech; I had the ability to stir crowds not only with music but also with words; I possessed an instinctive ability to navigate with some skill the tricky waters of politics and power. Nothing was ever the same for me after Carnegie Hall." And vice versa, one might add. Happy birthday, Mr. Stern.

P.G.D.

Photograph by Henry Grossman.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COMINGSOON

THE BIG BANDS

Lincoln Center

The **New York Philharmonic** will play a series of retrospective concerts at Avery Fisher Hall, beginning with three programs of works by Felix Mendelssohn, from September 21 to October 10, after a gala season opener on the 20th that will include Mendelssohn's "Italian" Symphony No. 4, along with Dame Kiri Te Kanawa singing arias from *The Magic Flute* and Strauss's *Arabella.* The tenth anniversary of Leonard Bernstein's death is commemorated with four concerts, October 12 to 17, which will include his *Jeremiah Symphony.* The Philharmonic's yearlong tribute to Johann Sebastian Bach on the 250th anniversary of his death concludes in December with performances of Cantatas 1 to 3 of the *Christmas Oratorio* by the Choir of St. Thomas Church, Leipzig, once directed by Bach himself, with conductor Georg Christoph Biller making his Philharmonic debut.

Lincoln Center's Great Performers series begins October 4 with the **Orchestra of St. Luke's**, soprano Renée Fleming, and baritone Dmitri Hvorostovsky in a program at Avery Fisher Hall that includes scenes from Tchaikovsky's *Eugene Onegin.* Joshua Bell returns November 12, performing Beethoven with the **Camerata Academica Salzburg**, also at Avery Fisher Hall. Great Performers continues with the **American Symphony Orchestra**, conducted by Leon Botstein, in a series at Avery Fisher examining the effects of history and memory on music. Mahler's nostalgic Symphony No. 7 begins the program on October 20, followed by premieres of Harold Faberman's Cello Concerto and a Timpani Concerto by Philip Glass on November 19. This series concludes the fall season on December 13 with works by Shostakovich, Prokofiev, and Miaskovsky. Performances are preceded by a discussion with composer-in-residence Richard Wilson.

Carnegie Hall

Carnegie highlights Asian influences on American music with the two new works premiered this autumn. P. Q. Phan's *When the Worlds Mixed and Times Merged* and Melissa Hui's *Common Ground* are featured in a concert on October 15 by the **American Composers Orchestra.** Maurizio Pollini opens the Carnegie season on October 3 with Brahms's Piano Concerto in B-flat Major with the Cleveland Orchestra. On October 10, Hilary Hahn performs Brahms's Violin Concerto in D Major with the **Philadelphia Orchestra**. Their October 24 program pairs Brahms's Symphony No. 2 with Beethoven's Violin Concerto, played by guest superstar Kennedy. Another distinguished soloist this season is Midori, who joins the **NDR Symphony Orchestra** on October 16 to play Tchaikovsky's Violin Concerto in D Major.

Stravinsky is spotlighted on October 18 and 19 when the **Orchestra of St. Louis** presents two programs of his music, including *The Rite of Spring* and *Petrouchka.* This inaugurates a Carnegie series devoted to his work that will continue into 2001. Dirty thoughts of holy men make their comeback October 21, when Charles Dutoit leads the **Orchestre Symphonique de Montréal** in Carl Orff's exuberant *Carmina Burana.* On October 30, the **Vienna Symphony Orchestra** celebrates its 100th anniversary with a program including Rachmaninoff's Piano Concerto in C Minor performed by Rudolf Buchbinder. From December 11 through 17, Daniel Barenboim will lead a Beethoven marathon, conducting the **Staatskapelle Berlin** in all nine symphonies and playing the five piano concertos.

BAM

The **Brooklyn Philharmonic** will perform the North American premiere of Philip Glass's Symphony No. 5 on October 4 at the Brooklyn Academy of Music. The twelve movements feature texts from world religions, and the performance will be conducted by Dennis Russell Davies, who has led the premieres of all of Glass's symphonies.

CHAMBER MUSIC AND SOLOISTS

Lincoln Center

Murray Perahia will play Bach's *Goldberg Variations* on October 22, and **Yo-Yo Ma** is accompanied by **Emanuel Ax** on December 11, both at Avery Fisher Hall as part of Great Performers. This year's **Bard Music Festival** on October 28 at Alice Tully Hall is devoted to some of Beethoven's lesser-known works, including his Fantasia for Piano, Op. 77, and his *Cycle of six songs.* (The daylong presentation also features the American Symphony Orchestra performing the Mass in C and Christus am Ölberg.)

The **Chamber Music Society of Lincoln Center** opens its season on September 13 at Alice Tully Hall with Bach's Concerto in D Minor for Two Violins, and Vivaldi's Double Concerto in A Minor and his ever-popular *Four Seasons.* On November 1, the **Orion String Quartet** performs Haydn, Smetana, and György Kurtág's *Hommage à Andràs Mihàly.* The society presents an all-Copland program on November 12 and 14, which includes *Appalachian Spring, Vitebsk, Study on a Jewish Theme* for piano trio, and the gorgeous Sextet for string quartet, clarinet, and piano. In one of its last New York performances with its original cellist, David Soyer, the **Guarneri Quartet** performs works by Mozart, Mendelssohn, and Ravel on December 6 at Alice Tully Hall.

The **New York Chamber Symphony** opens its fall season at Alice Tully Hall on October 26. **André Watts** performs the premiere of Andy Stein's transcription of Schubert's F Minor Fantasie for four-hand piano on the first night, which also includes the debut of Daniel Brewbaker's *Fields of Vision.* Director Gerard Schwarz is looking ahead with a third premiere: Henri Lazarof's Sinfonia Concertante is featured in performances on November 11 and 12, which also include Bruch's Symphony No. 3 in E Major and Korngold's Concerto for Violin in D Major.

Carnegie Hall

On October 12 the **Emerson String Quartet** plays Ligeti's String Quartet No. 2 and Bartók's String Quartet No. 4 and, with guest Maurizio Pollini, Chopin's Polonaise-fantasie and Liszt's Piano Sonata in

BUZZBOX

WHAT: **Anonymous 4, The Tallis Scholars**

WHY: Music lovers yearning for a return to a simpler age, if only for an evening or two, may be well served by Anonymous 4, performing music from the year 1000 under the auspices of the "Music Before 1800" series at Corpus Christi Church (529 West 121st Street). Also, Gotham Early Music Foundation presents Renaissance polyphony from the Tallis Scholars at St. Ignatius Loyola Church (980 Park Avenue, at 84th Street).

WHEN: October 29 (Anonymous 4); December 7 (Tallis Scholars).

Hoehne Habann Elser,

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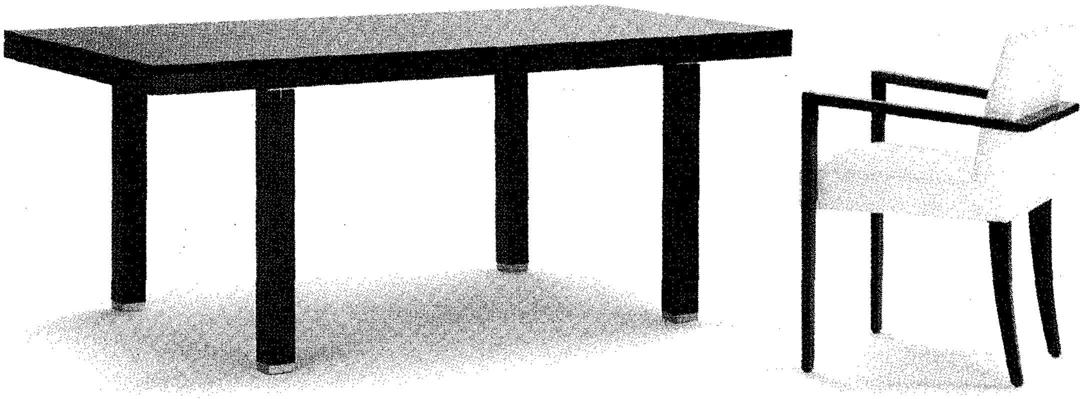

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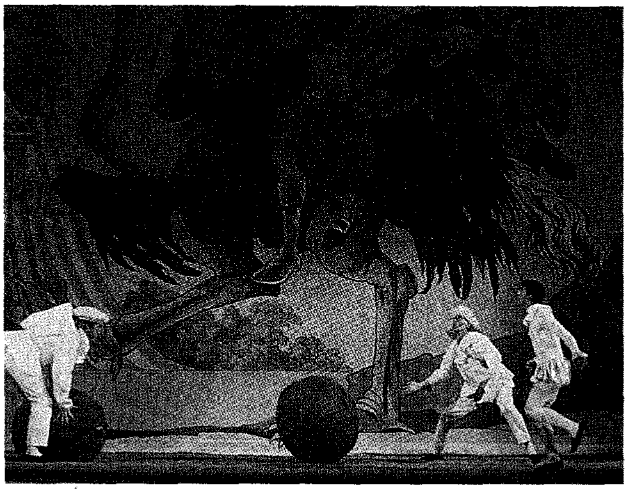
B Minor. The **Brentano String Quartet** is joined by Samuel Rhodes on viola and cellist Joel Krosnick in a performance on December 15 that includes Brahms's Viola Quintet in G Major, his String Sextet in G Major, and Webern's Six Bagatelles for String Quartet. On October 14, the Russian violin prodigy **Evgeny Kissin** returns to celebrate the tenth anniversary of his first Carnegie Hall recital. Carnegie Hall inaugurates an annual World Music series on October 6 with a performance by virtuoso Indian sitarist **Ravi Shankar**.

92nd Street Y

The new season begins September 12 with the New York premiere of Richard Danielpour's *A Child's Reliquary* performed by the **Kalichstein-Laredo-Robinson Trio**. Their fall program also features **Alicia de Larrocha**, **Pinchas Zukerman**, **Nadja Salerno-Sonnenberg**, and the **Tokyo String Quartet**. Rarely heard pieces are featured in the innovative lineup at Columbia University's Miller Theatre, including five works by Louis Andriessen that will be performed with pianist **Tomoko Mukaiyama** and the **Ensemble Sospeso** on September 28, preceded by a discussion with the composer.



ENCHANTED EVENING *The Love for Three Oranges.*

OPERA

The **Metropolitan Opera** will open two new productions this fall: Beethoven's only opera, *Fidelio,* has its premiere on October 13 with **Karita Mattila** as Leonore and **Ben Heppner** singing Florestan. Verdi's *Il Trovatore* follows on December 7 in a contemporary staging by Graham Vick. Tenor **Neil Shicoff** will sing Manrico for the first time in this country, opposite Russian soprano **Marina Mescheriakova**. Dark drama and unreliable lovers may be found at the Met from September 25 when **Bryn Terfel** sings Mozart's *Don Giovanni* for the first time here, with **Renée Fleming** as Donna Anna in Franco Zeffirelli's Technicolor production.

The French are well represented at the Met this season. On September 26, **Placido Domingo** returns in Saint-Saëns's *Samson et Dalila*. On September 27, Debussy's *Pelléas et Mélisande* opens, in Jonathan Miller's production.

The rest of the Met's fall season includes Puccini's *Turandot,* beginning September 30, and *La Bohème,* October 28. The wonderfully whimsical David Hockney production of Mozart's *The Magic Flute* opens November 6. On November 16, Strauss's *Der Rosenkavalier* has its season premiere, followed by Wagner's *Der Fliegende Holländer* on November 24. The final opening this fall is Franz Lehár's perennially popular *The Merry Widow* on December 18, with **Frederica von Stade** singing the role of Hanna Glawari. For the New Year's Eve performance, she will be joined by surprise guest artists.

The **New York City Opera** begins its fall season at the New York State Theater on September 12 with a new production of Donizetti's *Roberto Devereux* directed by Mark Lamos. **Lauren Flanagan** sings Elizabeth—a role Beverly Sills famously made her own—for the first time. The company's first production of Handel's *Rinaldo* opens on October 31 with **Christine Goerke** singing the role of the sorceress Armida. The third new production this season is Verdi's *Rigoletto,* directed by Rhoda Levine in a joint effort with Glimmerglass Opera, opening November 11. Puccini's *Madame Butterfly* returns to the repertoire on September 15 with **Susan Bullock** and **Liping Zhang** alternating in the title role. *Le Nozze di Figaro* opens on September 16, and **Mary Dunleavy** takes up the camellias as *La Traviata,* starting September 22. The season concludes with two rarer works. Benjamin Britten's *The Turn of the Screw* begins October 3; Prokofiev's *The Love for Three Oranges,* October 17.

The **Amato Opera** reopens its theater on the Bowery September 16 with Donizetti's *Lucia di Lammermoor,* followed by *Il Trovatore* on October 28. *La Bohème* closes the fall season, beginning December 9. **Dicapo Opera Theatre**, based in the church of St. Jean Baptiste on East 76th Street, presents Puccini's **Tosca** from October 5, in celebration of the 100th anniversary of its world premiere, and Manuel de Falla's one-act *La vida breve,* opening December 8. Columbia University's Miller Theatre hosts the **Gogmagogs**, a British musical-theater group, from October 31 for *Gobbledygook*. Director Lucy Bailey collaborated with composer Orlando Gough, playwright Caryl Churchill, jazz musicians, and a biologist—to give you an idea of the range of their dynamic new chamber opera. **Teatro Grattacielo** presents the North American premiere of Riccardo Zandonai's *I Cavalieri di Ekebù* at Alice Tully Hall on November 20. The libretto is taken from a Swedish story of love and redemption, *Gösta Berling's Saga,* which was also the basis of the film in which Greta Garbo made her debut in a leading role.

From December 6 to 9, the **Kitchen** presents Operadio, two short works inspired by radio. The first, *Into the Fire,* by Phil Kline, explores the immigrant experience and is scored for speaking voices, string quartet, keyboard, and tapes. It is followed by *Custer and Sitting Bull,* composed by Kyle Gann for voice, synthesizer, and electronics, dramatizing the historical texts of the Battle of Little Bighorn.

MUSIC FOR KIDS

Isaac Stern's birthday celebrations at Carnegie Hall include three back-to-back family concerts on September 24, with storyteller Charlotte Blake. **The CarnegieKids** series October 17 to 26 is designed as an introduction for preschool children, with music, stories, and songs. Family concerts feature John Lithgow on November 12 and Empire Brass on December 2.

Amato Opera offers abridged performances on Saturday mornings designed as an introduction to opera. The series includes the Christmas favorite *Amahl and the Night Visitors* on December 23 and 30.

The **92nd St. Y** presents "Twinkle Twinkle Little Star" on October 19. Pianist Jeffrey Siegel will perform and talk about the classics followed by a question-and-answer session with cookies and cocoa. Geared to older children, "Meet the Virtuoso" on October 20 and November 17 is a one-hour concert followed by a discussion. A new libretto of Aaron Copland's *Children's Opera* will be premiered on November 5 by the **Westchester Philharmonic** with the Young People's Chorus of New York City. On December 17, a one-hour holiday concert will include adaptations of *The Polar Express* by Chris Van Allsburg and Michael Rosen's Hanukkah story *Elijah's Angel.*

TARA PEPPER

Photograph by Carol Rosegg.

Maybe I was supposed to get Parkinson's.

Maybe the last 20 years were just a warm-up for this moment. After all, my career has given me a certain stature (even for a short guy). And people seem to pay attention when I speak. So listen to this: Of all the brain disorders, Parkinson's is the one that scientists truly believe may be closest to a cure. Yet it remains severely underfunded. In fact, with enough funding, they feel they can crack it within 10 years. And if they can cure Parkinson's, then similar diseases like Alzheimer's, Huntington's, and ALS (Lou Gehrig's Disease) may not be far behind. You can help make that happen. Go to my Web site. Or call to make a donation. You have the power to wipe out this disease. To affect millions of lives. Okay, okay. I'll get off my soapbox now.

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Vidal Statistics

After 75 years, 23 novels, and hundreds of essays, Gore Vidal melds great events with his own life story as he winds up a seven-book novel of U.S. history. But that doesn't mean he approves. By Logan Hill

INSIDE THE OYSTER BAR OF THE PLAZA HOTEL, GORE VIDAL eases into a leather booth and removes thick dark sunglasses to reveal brown eyes aureoled by the faint outline of contact lenses. He orders New England clam chowder and a half-dozen oysters, then launches his attack.

"American history," Vidal pronounces, has been written by "footnote fetishists and court historians who have forgotten that history is a division of literature. . . . The Republican convention was a long commercial for a product that most of us do not feel any need to buy. . . . Now politicians are mendicants who do nothing but telephone for money." Having dispensed with the general health of the nation, Vidal gets personal, beginning with his own distant relation Al Gore, whom he calls "the Cromwell of Washington's Fairfax Hotel," and continuing on to "the Bush family, about as pointless a family as has ever come along in public life: *nobodies.*"

But special venom is reserved for Fred Kaplan, the author of Vidal's first major biography: "He just ripped off *Palimpsest,* my memoir, and turned it into dull, bureaucratic, academic prose," Vidal says. "He missed the point of everything I am and that I have done."

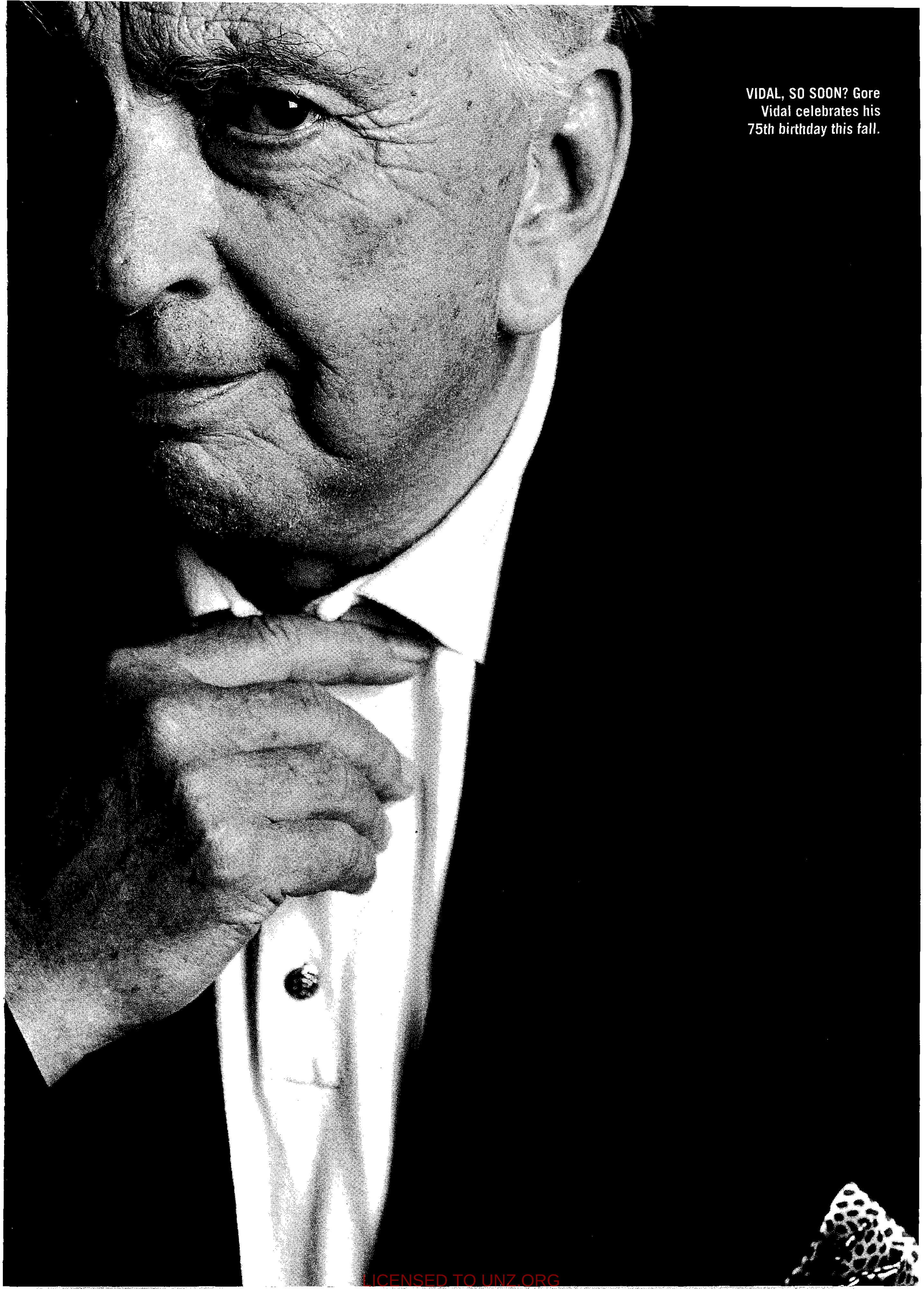
Indignant, eloquent, and contrarian: This is vintage Vidal. Whether sparring with Bobby Kennedy, suing Truman Capote, infuriating historians with revisionist takes on Lincoln and Aaron Burr, or duking it out with William F. Buckley on national television, Vidal has lived the life of a consummate provocateur. This fall, he'll celebrate his 75th birthday in style, with the Broadway revival of *The Best Man,* his 1960 play about presidential politics, and the release of *The Golden Age,* the final novel of his seven-volume history of the United States. With this celebration, Vidal will try to set the record straight about two things he cares about most: his country's politics and himself.

"People keep asking me, 'When is volume 2 of your memoir coming out?' " sighs Vidal, dressed in a black jacket, gray pants, a white sport shirt, and scuffed brown leather shoes. "I say, 'Well, I've already done volume 2,' " and with the flair of a master intellectual showman, he continues, " 'I've called it . . . *The Golden Age.*' "

Indeed, the final volume in Vidal's cynical "story of how

PHOTOGRAPHED BY MELANIE DUNEA

CPI. Grooming by Nikki Wang/Sally Harlor.



VIDAL, SO SOON? Gore Vidal celebrates his *75th birthday this fall.*

we lost the republic" merges the revisionist fervor of his historical novels with the gossipy reflections of his more personal fiction and essays. It is about, as Vidal suggests, his life as much as it is about American history, in large part because Vidal has lived so close to power for so long. And if *The Golden Age* is an ironic title ("Perhaps I should have called it *The Iron Age*," Vidal jokes), the era in which the novel is set, from 1939 to 1954, was also a golden one for Vidal.

"It was an odd book for me to write, because I lived through it. All of it," explains the raconteur, who has recorded much of his life in 23 novels, hundreds of essays, and numerous plays and screenplays. "I was practically an adult in 1940."

That year, Senator Gore introduced his precocious 14-year-old grandson to Wendell Willkie at the Republican convention, which happens to be the setting for one of the new book's first scenes. By 1954, when his novel ends, Vidal had served in World War II, published eight novels, topped the best-seller list with *The City and the Pillar*, befriended Jack

SPOTLIGHT

Port-au-Principle

Madison Smartt Bell returns to the story of Toussaint-Louverture, Haiti, and its idealistic revolution.

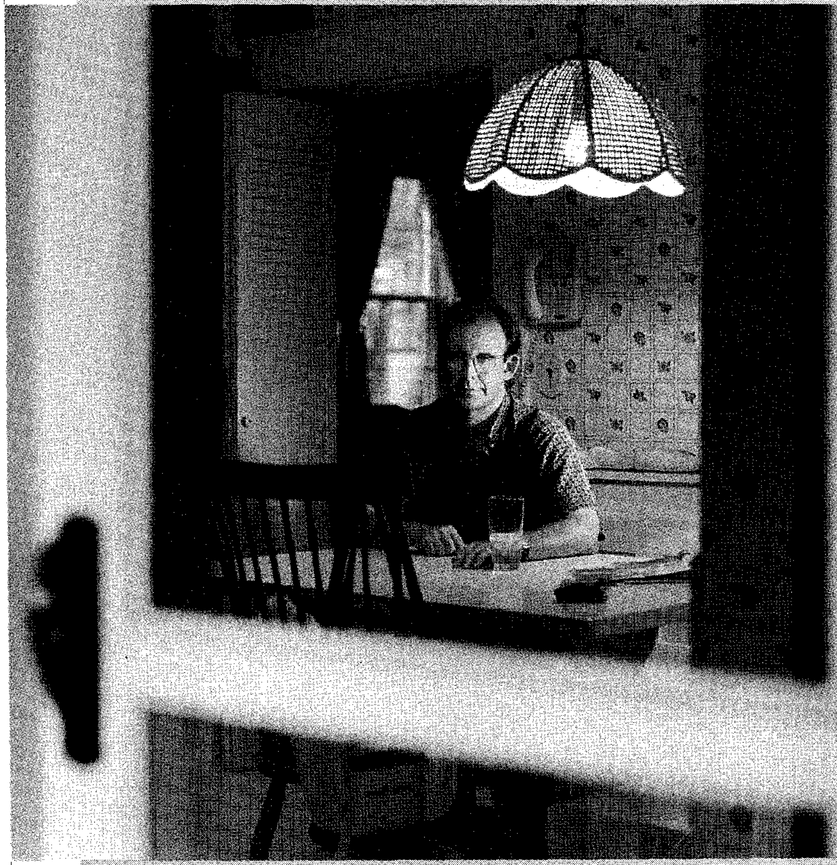
"I try not to go to the supermarket," says novelist Madison Smartt Bell, "not until I've been back for a week. After I spend time in a part of Haiti where there's no potable water, no plumbing, and only one of anything. You walk in and there are twelve kinds of orange juice—I go into a fugue state. I was actually escorted out by the police on one occasion."

Modern-day Haiti could hardly hold any horrors for Bell, or at least nothing more traumatic than the tortures he detailed in his best-selling (and rip-roaring) account of the Haitian Revolution of 1791, *All Souls' Rising* (Penguin). Reviewers made much of things like the skewered babies, the eyes removed with a corkscrew, the occasional flaying. **Master of the Crossroads** (Pantheon; October), his eagerly awaited sequel (No. 2 in a planned trilogy), isn't any easier on the stomach. But its 700-plus pages hold many distractions from the gore: Crafty negotiations in which the natives outwit multiple European powers. Smoldering sex scenes among persons of all races. Spooky vodou rites in which ordinary mortals are transformed into gods. And, last but not least, sudden, cinematic battles, which Bell reconstructed via contemporary accounts and Shelby Foote's three-volume history of the American Civil War. "That war was 70 years later, but warfare really hadn't changed," Bell says. "Weirdly enough, Bedford Forrest, the Confederate general, was real similar to Toussaint-Louverture. Both were great cavalrymen who moved small, mobile forces over impossible terrain."

Toussaint-Louverture, Haiti's canny liberator and a former slave himself, was a sketchy figure in *All Souls'*. In *Master*, he comes into cockeyed focus through interactions with Bell's polyglot cast of characters. "He was understanding, merciful, progressive—particularly racially—combined in the same personality with someone who, when angry, would order his officers to step outside and shoot themselves in the head." Bell pauses. "And they would do it."

Bell has already begun part three, *The Stone That the Builder Refused*, which is going far more smoothly than the multi-focal *Master*. "It's all about Napoleon's invasion of Haiti, a situation where you have important military events happening on the same day. There are pyrotechnics inherent in the material," he says.

An inveterate worker (author of ten other books), Bell wrote the contemporary *Save Me, Joe Louis* while finishing *All Souls'* and another "short, really short" novel while he wrapped up *Master*. His nonstop work ethic has been fueled by both ambition and financial necessity. "I actually rely on this activity for a significant part of my income," he admits. "*All Souls'* was rejected a lot of places, and I knew unless it did way better than any book of mine had ever done, people would say, 'Here's your coat.'" Looks like he'll be staying awhile. ALEXANDRA LANGE



GET SMARTT Novelist Madison Smartt Bell at home in Baltimore.

Photographed by Pak Fung Wong.

Kennedy, Tennessee Williams, and Anaïs Nin, had sex with Jack Kerouac, frolicked in Europe with Christopher Isherwood and Paul Bowles, and met his partner of the past 50 years, Howard Austen.

The Golden Age blurs Vidal's life and fiction, as past friends and figures like Willkie, Williams, and his grandfather mingle with characters from his historical novels *Empire, Washington, D.C.,* and *Hollywood.* The author even resuscitates a youthful Gore Vidal, who happens to be thinner, wittier, younger, and smarter than his longtime fictional alter ego, Peter Sanford, and who, one kooky character repeatedly claims, "writes just like Shakespeare."

The novel tracks the development of what Vidal calls "the regimented society" and forcefully argues that FDR, Senator Gore's onetime nemesis, deliberately provoked the Japanese attack on Pearl Harbor in order to enter World War II. "The entire court-historian industry is now in a state of hysteria over this," says Vidal, "and I will be getting a lot of unpleasant comments from them." Vidal, who included Jefferson's affair with the enslaved Sally Hemmings in his 1973 novel *Burr,* cannot hide his excitement.

So as he spoons through a bowl of chowder, he explains that the new book's title and those glib comparisons to Shakespeare are only half ironic. "What I'm doing here is precisely what Shakespeare was doing in his age," explains Vidal, a man who has never been praised for humility. "In his plays, he wrote a history of England; I've tried to write a history of America. As Wodehouse said, there's always Shakespeare. Of course, my stuff is different. There are no rhyming couplets at the end."

BUZZBOX

WHAT: Bellow: A Biography
WHY: No one has done more to make paving-stone-size biographies unfashionable than James Atlas, the founder of the much-copied Penguin Lives series of pebble-light essays on important lives. But with the recent dual reminders of Saul Bellow's prowess—a new book and a new baby all in his mid-eighties—you won't need Atlas's sketch of twentieth-century intellectual history to justify the book's nearly 700 pages. From the marriages to the feuds to three National Book Awards and the Nobel Prize, the pages just fly by.
WHEN: October

COMINGSOON

The Mineral Palace

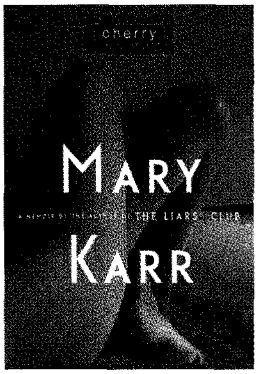
Heidi Julavits is this year's hype winner. But the first novel, with a reported half-million-dollar advance, will surprise everyone concerned by not being about sex, drugs, or mental instability. It's a Depression-era tale of a dusty Colorado town's secrets. A bored new mother is shocked to discover her own family harbors more than its share. (*Putnam; September*)

Martin Bauman; or, A Sure Thing

"Get on with it!" is the irascible literary lion Stanley Flint's first principle. Flint's creator, **David Leavitt**, follows his own advice, returning from years in the libel-litigation wilderness with a roman à clef about writing workshops, the "gay eighties," and the New York literary brat pack. (*Houghton Mifflin; September*)

The Blind Assassin

Margaret Atwood always gives women what they want. Historical drama? No problem. Feminist manifesto disguised as gripping science fiction? Fine. Twisted tale of a husband-stealer getting her just desserts? Gotcha covered. Now she ladles up a story of sisterly duty, literary ambition, and a clandestine affair with a union organizer. (*Doubleday; September*)

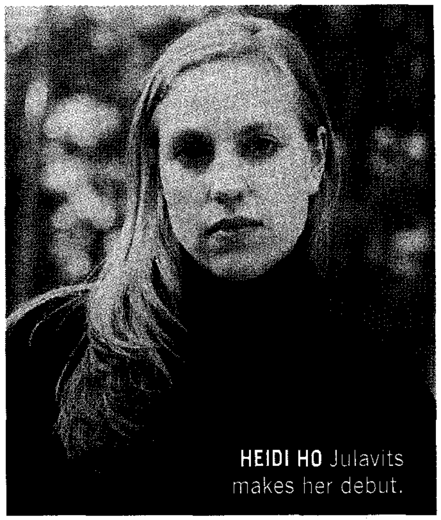


When We Were Orphans

After the brilliant but unfinishable *The Unconsoled,* **Kazuo Ishiguro** returns to the emotional environment of *The Remains of the Day*. This repressed narrator is Christopher Banks, a Shanghai-bred Englishman whose parents disappear. Ishiguro's re-creation of Banks's mental landscape of evasions, half-truths, inventions is pitch-perfect. (*Knopf; September*)

Jimmy Corrigan: The Smartest Kid on Earth

Comic artist **Chris Ware** revels in archaic graphic motifs, cut-and-fold toys, cinematic flashbacks, and glorious color to distract and entice readers. You may recognize a certain other round-headed kid in the lonely Jimmy—spurned by a little red-haired girl—whose life is a series of petty humiliations. (*Pantheon; September*)


HEIDI HO Julavits makes her debut.

Shopgirl

This Slim-Fast novella is not smarmy, smug, or previously published in *The New Yorker.* It's not even funny. But it is written by **Steve Martin**. It's a modest, sensitive book about love and sex from the female perspective, an L.A. fairy tale about a sweet, sad artiste trapped behind the anachronistic glove counter. (*Hyperion; October*)

The Blood Runs Like a River Through My Dreams

Nasdijj comes from a Native American world in which tales are told a thousand times but never written. Half-white, half-Indian, Nasdijj writes his stories down, though in a prose style that could almost be chanted. There's the heart-rending story of Tommy Nothing Fancy whose fetal alcohol syndrome is only soothed by fishing trips; and then there's Nasdijj himself, living in a tent so he can write, alienated in a $10 campground. (*Houghton Mifflin; October*)

The Dark Valley

If you're wondering how the good times will end, **Piers Brendon** will remind you what happened the last time the economy roared for this long. His massive, donnish history of the Great Depression around

Photograph: Jocleyn Lee.

the world is great for history geeks. (*Knopf; October*)

Disobedience

For **Jane Hamilton** e-mail is a fact of life that just happens to be a perfect vehicle for adultery. Henry Shaw, a high-school senior, gives his mother an online identity and then watches as she uses it to embark on an affair. Hamilton is excellent on personality quirks—Henry's younger sister, Elvira, is a pint-size, cross-dressing Civil War re-enactor. (*Doubleday; October*)

Cherry

Mary Karr's long-awaited sequel to *The Liars' Club* reminds you that we have Karr to thank for the entire memoir frenzy; but it's worth remembering that hers was not only the first, it was the best. She may have spent her best material on the earlier book, but it's the memoir after this one that we're looking forward to reading. (*Viking; October*)

SPOTLIGHT

Guides for the Socially Perplexed

Three gilded sages share their secrets of success.

IN BOOM TIMES LIKE THESE, GLOSSY TOMES PROLIFERATE extolling the virtues of the high life. It would seem noblesse oblige leaves those with gilded lives honor-bound to dispense tips to their style-challenged aspirants.

This fall, the crop of how-to guides is plentiful. "All my friends are beautiful, brilliant, and intelligent—lucky me," says Nan Kempner, the bread-stick-thin perennial It girl of her generation, whose first book, **R.S.V.P.: Menus for Entertaining From People Who Really Know How** (Clarkson Potter, $40), is likely to whet many social appetites. From it, we learn Nancy Reagan's recipe for currant cookies, Valentino's for barley-seafood salad, and the ingredients of Princess Marie-Chantal of Greece's grapefruit gazpacho. "The majority of my friends have domestic help," Kempner writes, but "they do not delegate the planning of their parties to staff."

In **Vintage Style** (HarperCollins, $40), Tiffany Dubin and co-author Ann E. Berman offer a lively and practical guide to desirable old clothes. "If it's beautifully designed, it's always in style," says Dubin, who formerly ran the fashion department at Sotheby's. To properly display the allure of vintage apparel, Dubin corralled a herd of chic working girls, including P.R. executive Vanessa von Bismarck, decorator Milly de Cabrol, and *Vogue* writer Marina Rust. Who needs supermodels to be glamorous?

Attempts to dispel the myths and define the truths of Jacqueline Kennedy Onassis's life have been numerous and unsatisfying, but Sarah Bradford's **America's Queen: A Life of Jacqueline Kennedy Onassis** (Viking,$29.95) promises to shed new light on the character of a woman who continues to exert a powerful hold on our culture. How did she persuade heretofore interview-shy family members, including Lee Radziwill, Gore Vidal, and Joan Kennedy, to succumb? A dignified British aristocrat known in England by her title, Viscountess Bangor, Bradford secured the talks simply because, according to Wendy Wolf, her editor, "she's rightly perceived as a class act." CHRISTOPHER MASON

LUNCH LADIES Top down, Jackie, Nan, and Tiffany.

Little Lit: Folklore & Fairy Tale Funnies

Chris Ware's board game Fairy Tale Roadrage, where you "trace a literary path to your own moral conclusion," appears in **Art Spiegelman** and **Françoise Mouly**'s all-star production featuring that select fraternity of writers of comic books that aren't funny and aren't for kids. (*HarperCollins; October*)

Greek Fire: The Story of Maria Callas and Aristotle Onassis

Author of the too-gripping-to-be-real *Eleni*, **Nicholas Gage** has written a dual biography of the two most famous Greeks of the twentieth century. Packed with revelations, it's the must-read for opera lovers, devotees of the jet set, and anyone who likes a good screaming fight. (*Knopf; October*)

One Market Under God

Thomas Frank, who has made a career attempting to debunk the authenticity of pop music and other enthusiasms of the masses, invents the phrase *market populism* to describe how there just can't be any dissent against the operation of capitalism anymore. It's a good antidote to reading *Fast Company*, but not as thick as its September issue. (*Doubleday; October*)

O Lost: A Story of the Buried Life

Latest in a series of literary exhumations is the longer, snarkier version of *Look Homeward, Angel*, **Thomas Wolfe**'s classic novel. This edition restores more than 60,000 words that his editor cut. Will this settle the debate over who deserves credit for *Angel*'s success, Wolfe or Perkins? (*University of South Carolina Press; October*)

Hooking Up

A collection of **Tom Wolfe**'s previously published essays would not, ordinarily, be cause for much hoopla. But here is the first and best evisceration of *The New Yorker*'s pretensions, "Tiny Mummies! The True Story of the Ruler of 43rd Street's Land of the Walking Dead!" Wolfe also offers up "My Three Stooges," a retort to the criticism of his last novel, *A Man in Full*, by Norman Mailer, John Irving, and John Updike. (*Farrar, Straus and Giroux; October*)

Boom

If you've been impressed by the past decade of prosperity, you'll want to peek into **Bob Woodward**'s account of the economic miracle. (*Simon & Schuster; November*) MEREDITH KAHN, ALEXANDRA LANGE, MARK HOROWITZ, MARION MANEKER, AND CARL SWANSON

Photographs: from top, Ron Galella/Galella LTD (2); Rose Hartman/Globe Photos.

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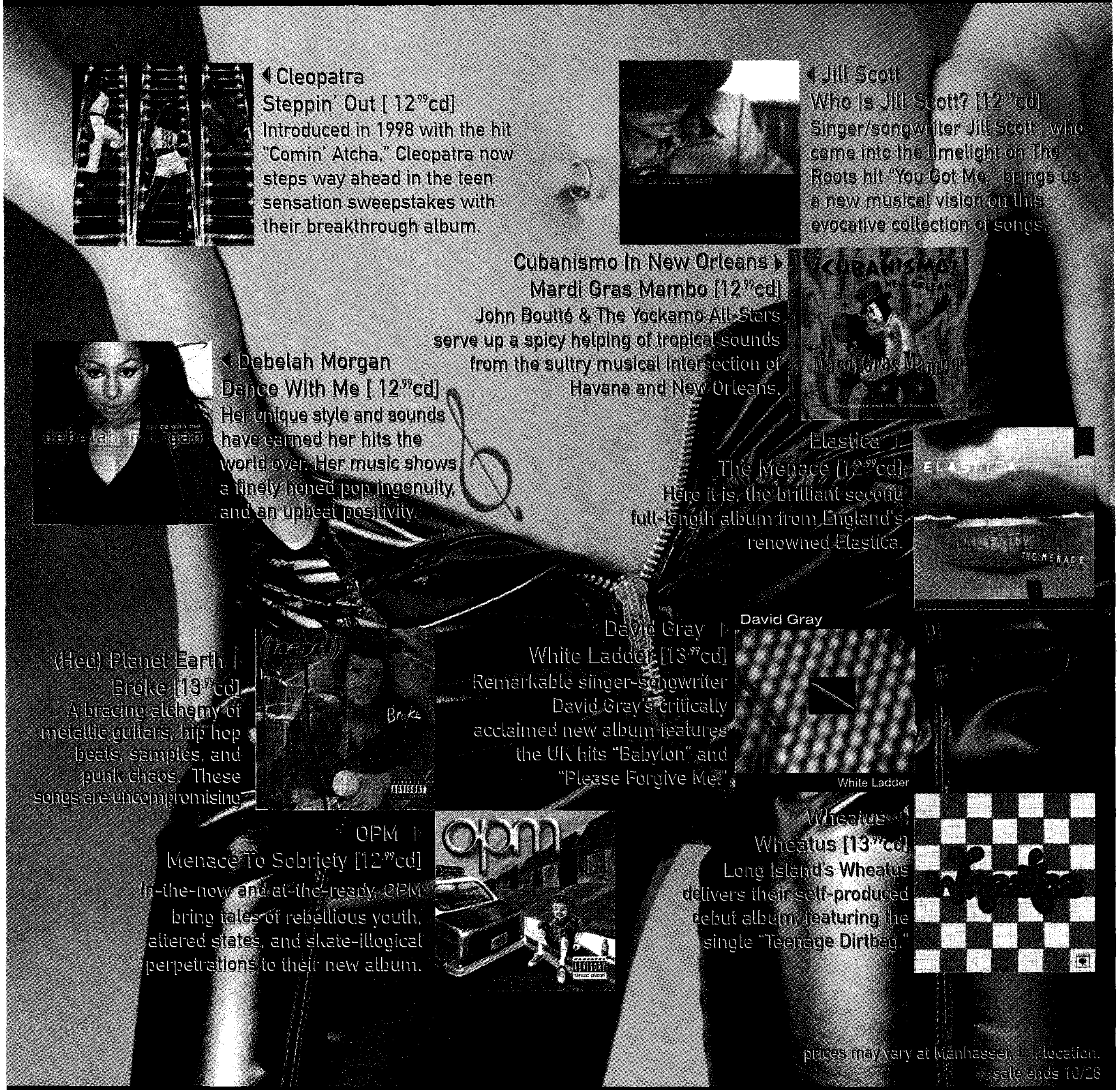

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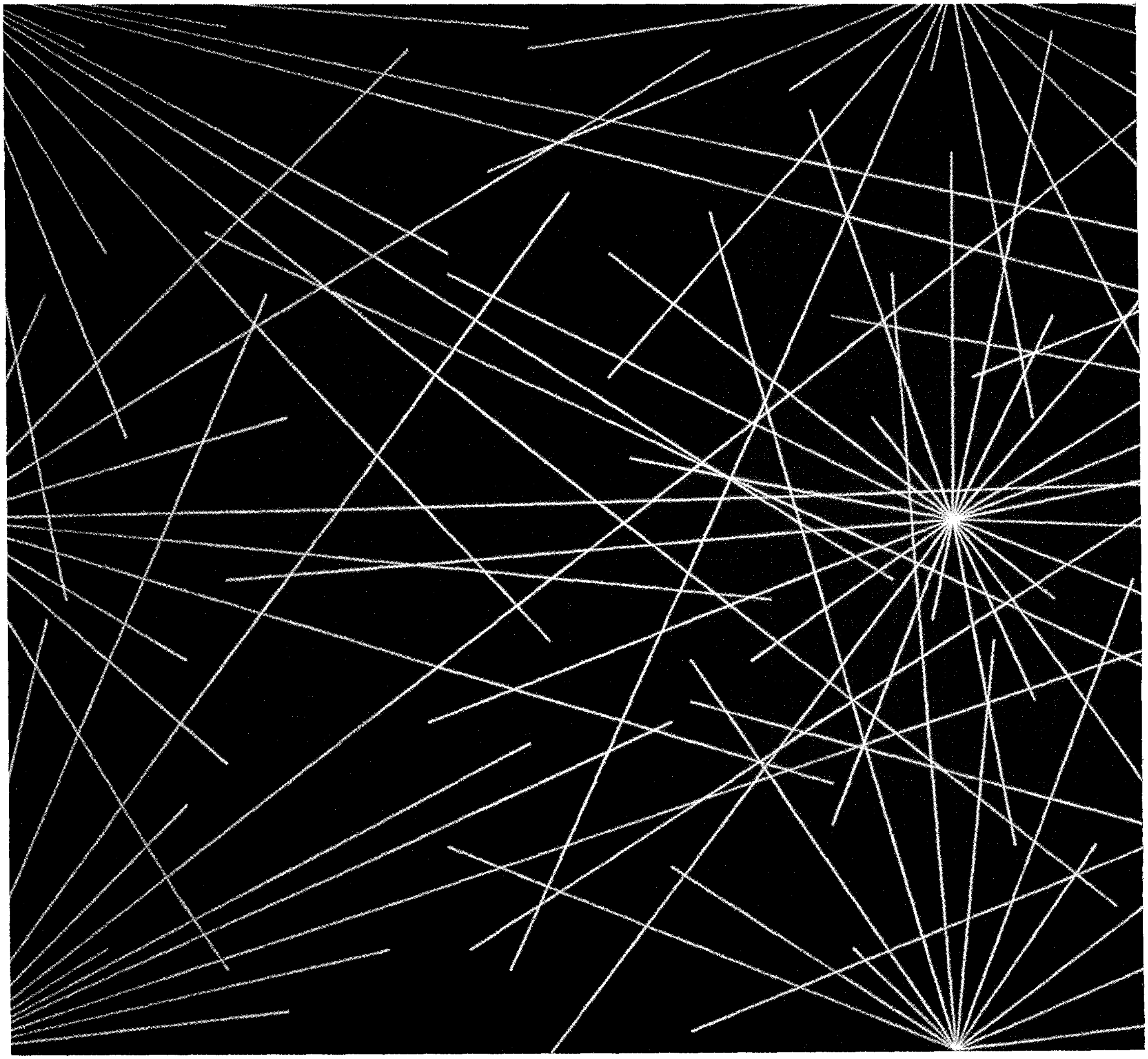
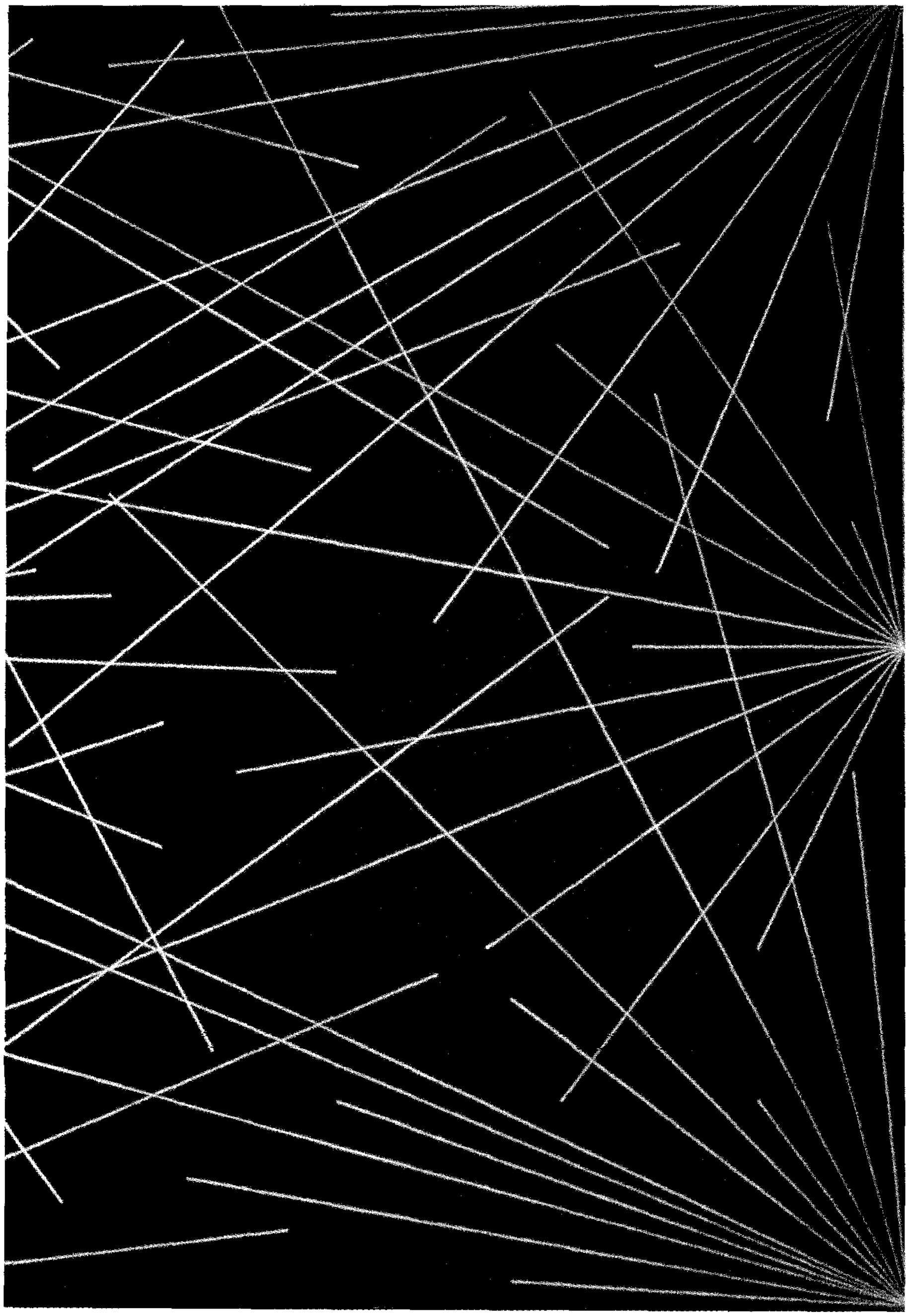
FALL PREVIEW

ART



HIGH CONCEPT Detail from Lewitt's *Wall Drawing #289* (1976).

What's His Line?



He may have achieved éminence grise status, but pioneering Conceptual artist Sol LeWitt is still a true radical, as a Whitney retrospective reveals.

By Michael Brenson

HERE COMES SOL LEWITT, ARTIST AND thinker, logician and showman, whose famously stripped-down drawings and sculptures connect with mathematicians and mystics, the art cognoscenti and the general public. He is a pioneer of conceptual art; a founder of Printed Matter—the New York–based nonprofit that specializes in artists' books; and an idiosyncratic collector whose post-sixties art collection is coveted by museums. "Sol LeWitt: A Retrospective," at the Whitney Museum of American Art (December 7–February 25), gives New Yorkers their first comprehensive look in more than two decades at one of postwar American art's most rigorous and generous figures.

For all his radicalism, LeWitt, 72, has become an institutional fixture. You would be hard-pressed to find a major museum that didn't include his cool cubic sculptures and his warm, earth-toned or psychedelic-hot wall drawings. Sculpture exhibitions and sculpture parks all over Europe and the United States want his deceptively simple abstract work that calls attention to

Photograph courtesy of the Whitney Museum of American Art.

the vocabulary of visual language—the cubes, right angles, primary colors, and curved and straight lines with which they are made. LeWitt's plain-speaking monumentality has come to represent for many people, at home and abroad, an ideal of American post-1960 artistic integrity and the possibility of an art that can appeal to the lay person's needs for aesthetic accessibility and participation, as well as to the art professional's compulsion to understand why art that looks so damned simple can be so complex.

Like many other conceptual artists, LeWitt resists permanence (works created for exhibitions are painted over), "hierarchy" (they may be constructed with a multitude of similar or identical components), and the artist's hand (his wall drawings are executed by others), which explains why the very mention of conceptual art can still make defenders of traditional painting act as if a skunk had just entered their living room.

Even more characteristic of conceptual artists, LeWitt is primarily concerned with the clarity of an idea. Some are formulated in words that are at once matter-of-fact, intricate, and poetic; for example, the title of his wall drawing—*Ten thousand not straight lines*—provides the most succinct instructions for the people who execute it. But that *not* in the middle makes the title a bit of a brain-twister, and the visual result can be a linear swarm suggesting an organic wildness that seems to have no relation to the prosaic instructions that prompted it.

In LeWitt's work, the final image is never fully known beforehand; because of the distinctness of each site and individual interpretations of "straight lines," the same instructions inevitably produce different works. The jump from the clarity and definition of the concept to the unpredictability and sometimes the irrational heat of the image underlines site-specific as well as human distinctions. It also asks fascinating, not to say disconcerting, questions about the best-laid plans, or about the ability to know for sure what happens when any clear idea—or theory—is executed by human beings in the everyday world.

In LeWitt's compellingly modernist work, reason can be the pathway to the irrational and the ecstatic; and the most reduced visual language can provide access to fundamental desires and questions. In a moment of unbridled museum spectacle, a show of such richly thoughtful, hard-to-market work is particularly welcome.

fly
yoko
ono

JUST SAY YES The Japan Society celebrates 40 years of Yoko Ono's art.

Photograph courtesy of the Japan Society.

COMINGSOON

MUSEUMS

Old Masters

"Ruskin's Italy, Ruskin's England," at the Pierpont Morgan Library (September 28 to January 7), could be listed under Old Master *or* modern exhibitions. With his extraordinary writings on Italian Renaissance painters and on the art of his time (nineteenth-century England), informed by his ability to understand the artistic process as an artist, from the inside, and with his stormy soap opera of a life, Ruskin is an endless source of insight into the emergence of modernism and the modernist reinvention of an old-master world.

In **"Nardo di Cione"** (November 17 to February 18), the Brooklyn Museum will organize a small exhibition around the two recently reunited parts of its treasured fourteenth-century Italian altarpiece, *Christ Blessing*. And in **"The Still Lifes of Evaristo Baschenis and the Music of Silence"** (November 17 to March 4), the Metropolitan Museum of Art is introducing the United States to a contemplative seventeenth-century Italian painter known for his still lifes of musical instruments.

Modernism

"Open Ends" (September 28 to January 30) is the third cycle of exhibitions organized by the Museum of Modern Art to respond to the millennium. The first two cycles, "ModernStarts" and "Making Choices," revealed the breadth and richness of the museum's pre-1960 holdings. "Open Ends," which is concerned with art after 1960, will show fewer works, since many of them are bigger, which makes the choices more worthy of attention. Some of the themes, such as "The Vanishing Monument and the Archives of Memory," and "Actual Size," which deals with the wonderfully tricky issue of scale, are particularly promising.

Contemporary Art

Roni Horn, a sculptor who works with many materials as well as with words, is one of the feisty women whose work will be shown in New York museums this fall. **"Roni Horn: Still Water (The River Thames, for Example), 1999,"** at the Whitney (September 16 to January 14), brings to New York a series of photographs of the surface of the Thames that shift between lyrical romanticism and hard scientific documentation.

Asian Art and Culture

Many of the major exhibitions devoted to Asian art and culture this fall will be based on individual collections, on which museums are increasingly dependent. Even if **"The Embodied Image: Chinese Calligraphy From the John B. Elliott Collection"** (September 15 to January 7) is not the most important display of calligraphy ever assembled in the West, as the Metropolitan Museum is promoting it, the exhibition, spanning 1,500 years, will offer a terrific opportunity to consider the distinctly Chinese relationship between image and words.

"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney III Collection" (Asia Society, October 12 to January 7), will show work from the Mughal and Rajput courts shaped by that passionate investigation of body and soul that has made Indian art so alluring to the West.

"Face to Face: Shiseido and the Manufacture of Beauty, 1900 to 2000," at New York University Grey Art Gallery (September 15 to October 28), will offer a meditation on beauty based on a century of Japanese approaches to makeup. The exhibition will argue that Shiseido, a global cosmetic corporation that established one of Japan's first art galleries and at one point provided a regular gathering place for artists and intellectuals, had a decisive influence on the development of Japanese modernism.

"Yes Yoko Ono" (October 18 to January 14), at the Japan Society, is devoted to an

SPOTLIGHT

Women in the Frame

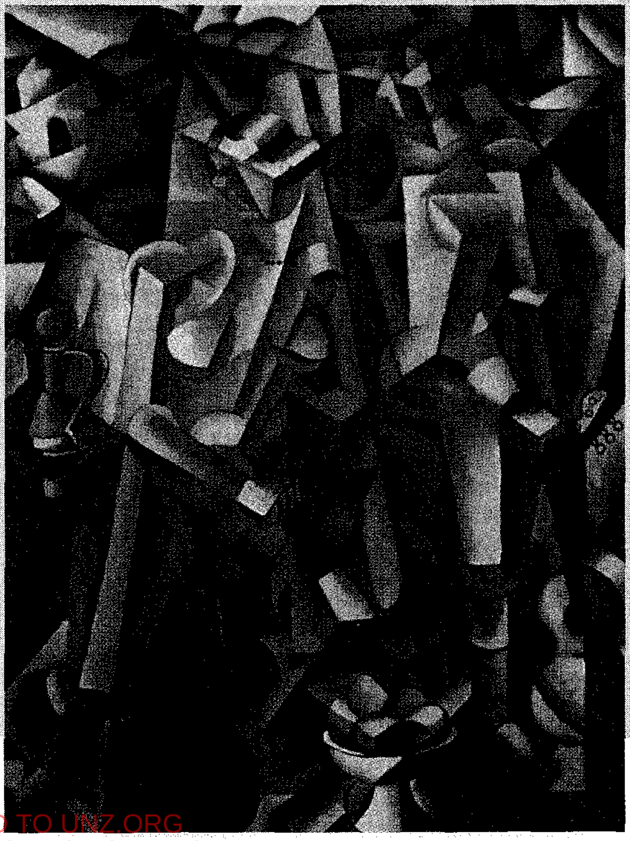
Female artists got the retrospective treatment everywhere this year, and this fall offers up a bumper crop.

THIS FALL WILL COMPLETE WHAT MAY BE THE GREATEST SIX-MONTH period of museum exhibitions that celebrate woman artists anywhere, ever. It began with summer shows devoted to Alice Neel and Barbara Kruger (at the Whitney) and to the equally uncompromising Martha Rosler (at the New Museum and the International Center for Photography). It continues most notably with **"Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova"** (at the Guggenheim, September 8–January 7); **"Lee Krasner"** (Brooklyn Museum of Art, October 6–January 7); **"Adrian Piper: A Retrospective"** (New Museum, October 27–January 21); and "Bridget Riley" (Dia Center for the Arts; see page 126).

"Amazons of the Avant-Garde" is a comparatively small show—just 70 works—on a big subject: the roles of woman artists in the development of an early-twentieth-century Russian avant-garde that had as much of an effect on the rest of the century's art as any other new school, including Cubism. Half of the six artists are unknown in the United States; only Popova, with her lucid and luminous abstractions, is familiar here. Moreover, we know little about the impact of gender politics in the formation of the Russian avant-garde. The focus of the show is paintings, but the catalogue also stresses the artists' influence on fashion, textiles, and theater.

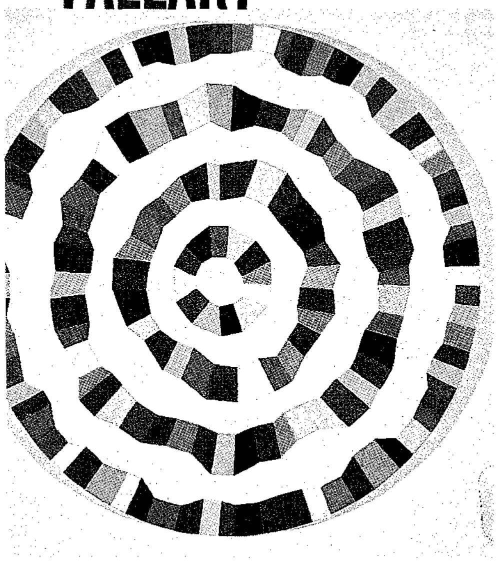
Like these Russian artists, Lee Krasner saw art as a calling: She believed that painting "is as miraculous as any natural phenomenon." Her talent as a tough or gently lyrical Abstract Expressionist is widely admired, but she continues to exist at least partly in the shadow of her husband, Jackson Pollock; there is still no consensus on her achievement. Maybe now, sixteen years after her death, we can understand her work on its own terms.

Like many other artists of her generation, Adrian Piper, 52, a philosophy professor as well as an artist, knew from the beginning that she wanted to make art that compelled viewers to face real world issues. In her more-than-30-year career, she has been passionately concerned with race and its effect on our ability to imagine the possibilities of human relationships and freedom. Her performances on streets and in subways, her drawings of black faces and bodies on pages of the New York *Times* covering racial conflict, and her video installations in which she directly addresses the viewer are all designed to make people consider race and gender issues that still remain largely taboo. She's determined not just to expose assumptions that still shape social relations and aesthetic judgments but also to do so in jolting and potentially liberating ways. M.B.



RUSSIAN IN Liubov Popova's *Composition With Figures* (1913).

Photograph courtesy of Solomon R. Guggenheim Museum.



YOU'RE GETTING SLEEPY Andrew Masullo's *3522* (1999–2000).

artist at home with both popular culture and the avant-garde, and who has worked for four decades to make art that connects the mundane and spiritual aspects of life.

Wild Cards

What was art criticism in the United States during the late nineteenth and early twentieth centuries, and what impact did it have on American art? The National Academy of Design's **"Rave Reviews: American Art and its Critics, 1826–1925"** (September 20 to December 31) will provide answers.

"Giorgio Armani" (Solomon R. Guggenheim Museum, October 20 to January 17) is a blockbuster devoted to the Italian fashion designer that will give the museum another chance to prove it's a well-connected international cultural franchise that knows how to appeal to the rich and famous *and* to the masses.

At the other extreme is the Jewish Museum's **"Charlotte Salomon: Life? or Theatre?"** (December 10 to March 25). "Life? or Theatre?" is the title Salomon gave to 800 gouaches she produced between 1940 and 1942, a year before she died in Auschwitz at the age of 26. These little-known watercolors are childlike in their luminosity and trust, and sophisticated and moving in their narration. M.B.

GALLERIES

Paintings and Works on Paper

It sounds like a Henry James novel morphed into contemporary paintings. First, Los Angeles artist **Delia Brown** has a photographer shoot hired models posing in lavish interiors meant to suggest a world of money and fame beyond their reach. Then, working from those shots, she creates paintings and watercolors that depict her constructed identities for her characters: shallow aspiring party animals. (D'Amelio Terras, 525 West 22nd Street; October 7 to November 4.)

With two well-received New York shows under his belt, the Thailand-born **Udomsak Krisanamis** continues making some of the most enchanting work around, cutting out numbers and words from newspapers and other printed matter; photocopying them; attaching them to plywood, silkscreen-cloth, or canvas backing (with the occasional addition of cellophane rice noodles); and then filling in everything but the negative spaces with graphite, marker, or paint. The result: twinkling collage patterns that evoke a city at night. (Gavin Brown's Enterprise, 436 West 15th Street; September 9 to October 7.)

A year before his death at the age of 43, German "bad boy" **Martin Kippenberger** found a subject in which all of his themes—the artist's persona, the conventions of painting, and the role of art in society—took a Freudian turn. The ten paintings in "Jacqueline: The Paintings Pablo Couldn't Paint Anymore," Kippenberger's 1996 homage to Picasso, are based on photographs of Picasso's widow taken in the artist's studio after his death, and depict her against a background of intense colors, stripes, and other signature Kippenberger touches. (Metro Pictures, 519 West 24th Street; September 30 to November 4.)

It's a rare event when Joan T. Washburn Gallery takes on a new artist—we're speaking, after all, of the 57th Street site that handles the estates of Jackson Pollock, David Smith, Ray Parker, and other icons of abstraction. Then again, few contemporary artists are more perfectly in sync with this gallery's aesthetic than **Andrew Masullo**, who is opening its fall season with his small abstract paintings, works that comprise all-over geometric fields or interlocking shapes of thick dried pigment. (20 West 57th Street; September 14 to October 21.)

From a distance, **Barry Goldberg**'s linear renderings of geometric figures could pass for minimalist paintings from the sixties and seventies—or an *Austin Powers*–ish revisiting of that era's abstraction. Seen close up, though, Goldberg's paintings are more about process: substrata of color, glimpsed through abrasions and fissures in the painting's outer skin, seem to be simmering beneath the surface. (Howard Scott Gallery, 529 West 20th Street; September 7 to October 7.)

"He has no studio. Works anywhere, in this or that house, in his bed, often at night. [He paints only] a few times each year and for a few days, when it really 'overruns' him, he says, when it 'overwhelms' him; when his eyes 'catch fire.' " Thus wrote French poet Franck André Jamme of **Acharya Vyakul**, an Indian artist who died this past May and whose tantra-folk paintings Jamme "discovered" in Jaipur in 1988 and brought back to France. Now you can see them for yourself. (Lawrence Markey Gallery, 42 East 76th Street; September 7 to October 7.)

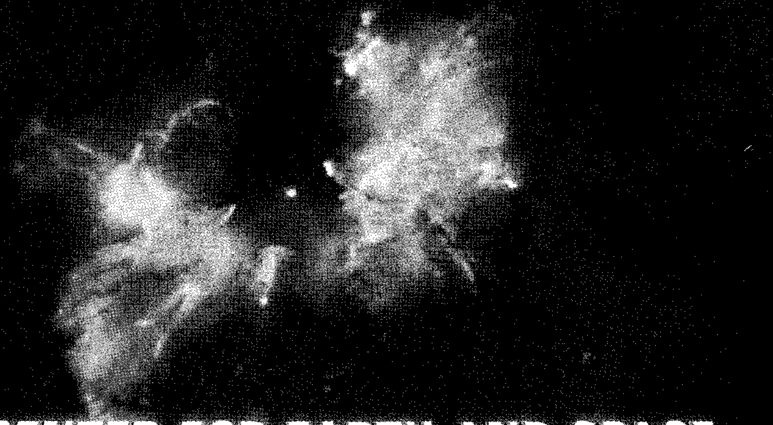
Shortlist

Abstract paintings by **Louise Fishman**, (Cheim & Read, 521 West 23rd Street; September 15 to October 21), **Lydia Dona** (Von Lintel & Nusser, 555 West 25th Street; October 19 to November 25), and **Erin Parish** (Winston Wächter Mayer Fine Art, 39 East 78th Street; September 12 to October 14). Ecology meets fantasy in six new canvases by **Alexis Rockman** (Gorney Bravin + Lee, 534 West 26th Street; October 14 to November 11). Precisionist-inspired views of New York's skyscraper "canyons" by **Mark Innerst** (Paul Kasmin Gallery, 293 Tenth Avenue; September 8 to October 7). Interiors of artists' studios, including those of Alberto Giacometti, Giorgio Morandi, and David Smith, by **Rafael Ferrer** (Nancy Hoffman Gallery, 429 West Broadway; October 4 to November 1). Nature-oriented landscapes by **April Gornik** (Edward Thorp Gallery, 210 Eleventh Avenue; September 15 to October 14). A selection of late portraits by **Alice Neel** (Robert Miller Gallery, 524 West 26th Street; September 8 to October 14). Collages on printed vinyl that feature clowns as a central element, by **Raven Schlossberg** (James Graham & Sons, 1014 Madison Avenue; September 14 to October 7).

CHIC, SIMPLE Giorgio Armani's evening ensemble, fall 1990.

Photographs: left, courtesy of Washburn Gallery; right, Ellen Labenski/Solomon R. Guggenheim Museum.

THE BEST WAY TO LEARN ABOUT A BLACK HOLE IS TO HURL YOURSELF INTO ONE.



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FALLART

Sculpture and Installation

No matter where you look, the figure—both human and animal—is still the big subject in contemporary sculpture and installation, particularly outside the U.S. In September in SoHo, there's German artist **Pia Stadtbäumer**'s life-size, cast-porcelain-and-plaster sculptures of her nephew (Max) and the daughter of a friend (Clara) frozen in mid-gesture poses (Sean Kelly Gallery, 43 Mercer Street; September 15 to October 21); a site-specific installation by Korean artist **Do-Ho Suh**, of various sculptures comprising hundreds of tiny human figures (Lehmann Maupin, 39 Greene Street; September 7 to October 7); and what her gallery is calling "a startling sculptural relief of slaughtered animals" by Argentine artist **Nicola Costantino** (Deitch Projects, 76 Grand Street; September 7 to October 7).

The latest British efforts in the figurative vein can be seen in Chelsea, as in **Rachel Berwick**'s cast-resin sculptures of the extinct Tasmanian tiger based on film footage of the beast from the twenties (Brent Sikkema, 530 West 22nd Street; September 9 to October 14) and erstwhile animal pickler **Damien Hirst**'s almost-twenty-foot-tall painted bronze anatomical model, *Hymn.* (Gagosian Gallery, 555 West 24th Street; September 23 to December 16.)

If you missed them on the Met's roof garden last year, travel to 57th Street to see Polish sculptor **Magdalena Abakanowicz**'s *Bambini,* a group of 40 child-size figures, which is part of a larger monumental group of 95 figures. (Marlborough Gallery, 40 West 57th Street; September 28 to October 28.)

BUZZBOX

WHAT: ICP

WHY: The midtown branch of the International Center of Photography, formerly known as ICP Midtown and eventually to be the site of all things ICP, is almost ready to be unveiled after a Gwathmey Siegel & Associates renovation that began last winter and doubled its exhibition space, expanded its bookstore, and added a café. It'll reopen in November with four shows: **"Reflections in a Glass Eye: Works From the International Center of Photography Collection"**; **"Annie Leibovitz: Women"**; **"Collected Visions,"** an installation by Laurie Novak that explores family photography; and **"New Histories of Photography 1: Daguerreotypomania,"** the first in a series of eight exhibitions on the history of the photographic medium.

WHEN: November 3

WHERE: 1133 Sixth Avenue, at 43rd Street

Shortlist

A new mixed-media installation, "The Four Seasons," and film stills from *Fly* (1970) and *Bottoms* (1966) by **Yoko Ono** (Ubu Gallery, 16 East 78th Street; September 15 to October 21). Sculptures made from melted plastic everyday objects by **Ian Dawson** (James Cohan Gallery, 41 West 57th Street; September 7 to October 7). Whimsical biospheres and wall sculptures of miniature universes by **Rob de Mar** (Clementine Gallery, 526 West 26th Street; September 7 to October 7). Cast-concrete sculptures that play on minimalism and New York's ubiquitous paving material by **Stefanie Nagorka** (Debs & Co., 525 West 26th Street; September 7 to October 14). An undulating clay floor sculpture and a lagoonlike environment by **Meg Webster** (Paula Cooper Gallery, 534 West 21st Street; September 9 to October 14). *The Hiroshima Projection,* a public video project in which Japanese A-bomb survivors speak of the prejudice that exists against them, by **Krzysztof Wodiczko** (Galerie Lelong, 20 West 57th Street; September 7 to October 21). *Painting, the movie,* a continuous performance/installation by **Claude Wampler** (Postmasters, 459 West 19th Street; September 9 to October 7.)

Best Group Shows

"Against Nature," paintings from the fifties and sixties by the iconoclastic postwar Italian artists Alberto Burri, Lucio Fontana, and Piero Manzoni (Sperone Westwater, 142 Greene Street; September 14 to October 28). **"Paradise Now: Picturing the Genetic Revolution,"** works by 39 artists from this country and abroad—among them Nancy Burson, Mark Dion, and Iñigo Manglano-Ovalle—who are examining the meaning and implications of genetic research (Exit Art, 548 Broadway; September 9 to October 28); **"Portraits of Leo,"** images of the legendary New York gallery owner Leo Castelli by Richard Artschwager, Jasper Johns, Bruce Nauman, and others (Castelli Gallery, 59 East 79th Street; September 7 to October 7).

GRAND GESTURE Edward Steichen's *Tamaris Posing With Art-Deco Scarf* (1925).

Photography

Warhol's Brillo box meets its contemporary match in **Neil Winokur**'s wry images of the MetroCard, the hot dog, the rat, and other New York icons isolated against vividly colored backgrounds. (Janet Borden, Inc., 560 Broadway; September 21 to October 28.)

His 25-year survey show opens at the Baltimore Museum of Art in September; here in Chelsea, **James Welling** is showing four series that illustrate his investigation of photography's history and processes—including *Eastern Window,* 24 contact prints recording the changing view from his window. (Gorney, Bravin + Lee, 534 West 26th Street; September 8 to October 7.)

British conceptual photographer **John Hilliard**, not seen here since the mid-eighties, is back with mysterious staged images that simultaneously present and obstruct a narrative—using screens, for example, to cut off views of urban interiors and their inhabitants. (Senior & Shopmaker, 21 East 26th Street; September 22 to November 4.)

He's done it all—covers for *Life,* fashion spreads for *Vogue,* the Police's *Synchronicity* album cover, and (perhaps most impressively) his dreamlike narrative explorations of his emotional life. This month **Duane Michals** gets SVA's Masters Series Award and a retrospective. (Visual Arts Museum, 209 East 23rd Street; September 18 to October 21.)

People who shoot people are the luckiest people in the fall: **Jenny Gage** is making her debut at Luhring Augustine with *Ventura,* staged images of "fast" girls in a small Southern California town (531 West

Photograph courtesy of Edward Steichen/Whitney Museum of American Art.

Your modem's days are numbered.

The end is near. Alas, my dear modem, your slow, methodical, sloth-like, good for nothing ways have driven me to the brink. Soon, I fear, I shall smash thee to oblivion, and yes, I admit, I will dance the jig as your lethargic carcass becomes one with the earth. Farewell and deepest sympathies.

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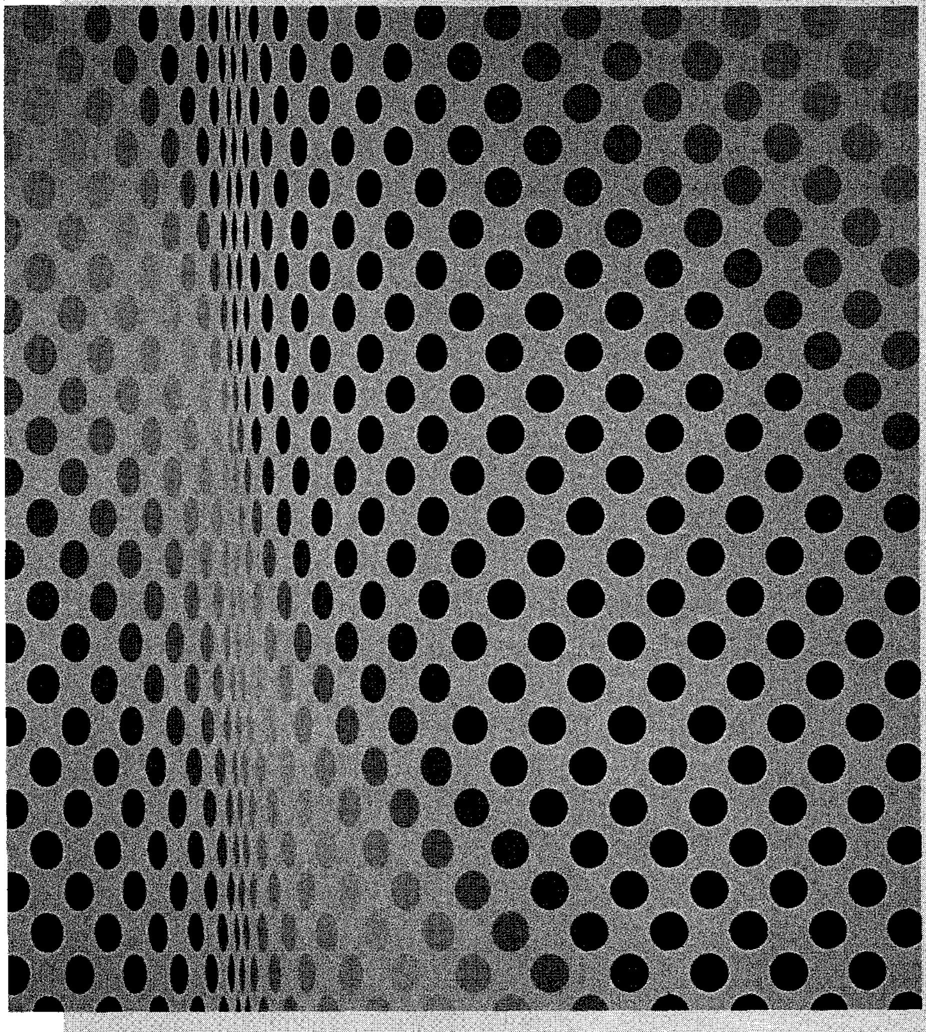
24th Street; September 9 to October 14). **Katy Grannan**'s first solo show in New York comprises large color portraits of mothers and children, adolescents, and couples posed in their own homes (Lawrence Rubin Greenberg Van Doren Fine Art, 730 Fifth Avenue; through September 30). And those who love grunge can take a gander at fashion photographer **Terry Richardson**'s shots of a nudist colony (Alleged Galleries, 809 Washington Street; September 15 to October 14).

Three of photography's giants get their close-ups this season. **"Edward Steichen"** marks the first retrospective of Steichen's work since MOMA's 1961 exhibition and includes nearly 200 vintage prints—portraits, landscapes, fashion and advertising work, combat shots—as well as his early tonalist paintings and textile designs (Whitney Museum of American Art, 945 Madison Avenue; October 5 to February 4). In October, there's **"Eugène Atget: the Pioneer,"** illustrating the French photographer's influence on Walker Evans, Marcel Duchamp, Paul Strand, and others (ICP, 1130 Fifth Avenue; October 7 to January 21), followed by **"A Portrait of Paris: Eugène Atget at Work,"** comprising 180 of the French photographer's images of the historic core of Paris—shot between 1898 and a few months before his death in 1927 (Museum of the City of New York, 1220 Fifth Avenue; November 4 to February 4). Another French master, **Jacques-Henri Lartigue**, the photographer whose breezy style embodied spontaneity and movement, will be represented in more than 60 prints dating from 1902 to the thirties from the collection of his late widow, Florette (Edwynn Houk Gallery, 745 Fifth Avenue; September 21 to November 4). EDITH NEWHALL

SPOTLIGHT

Riley's Return

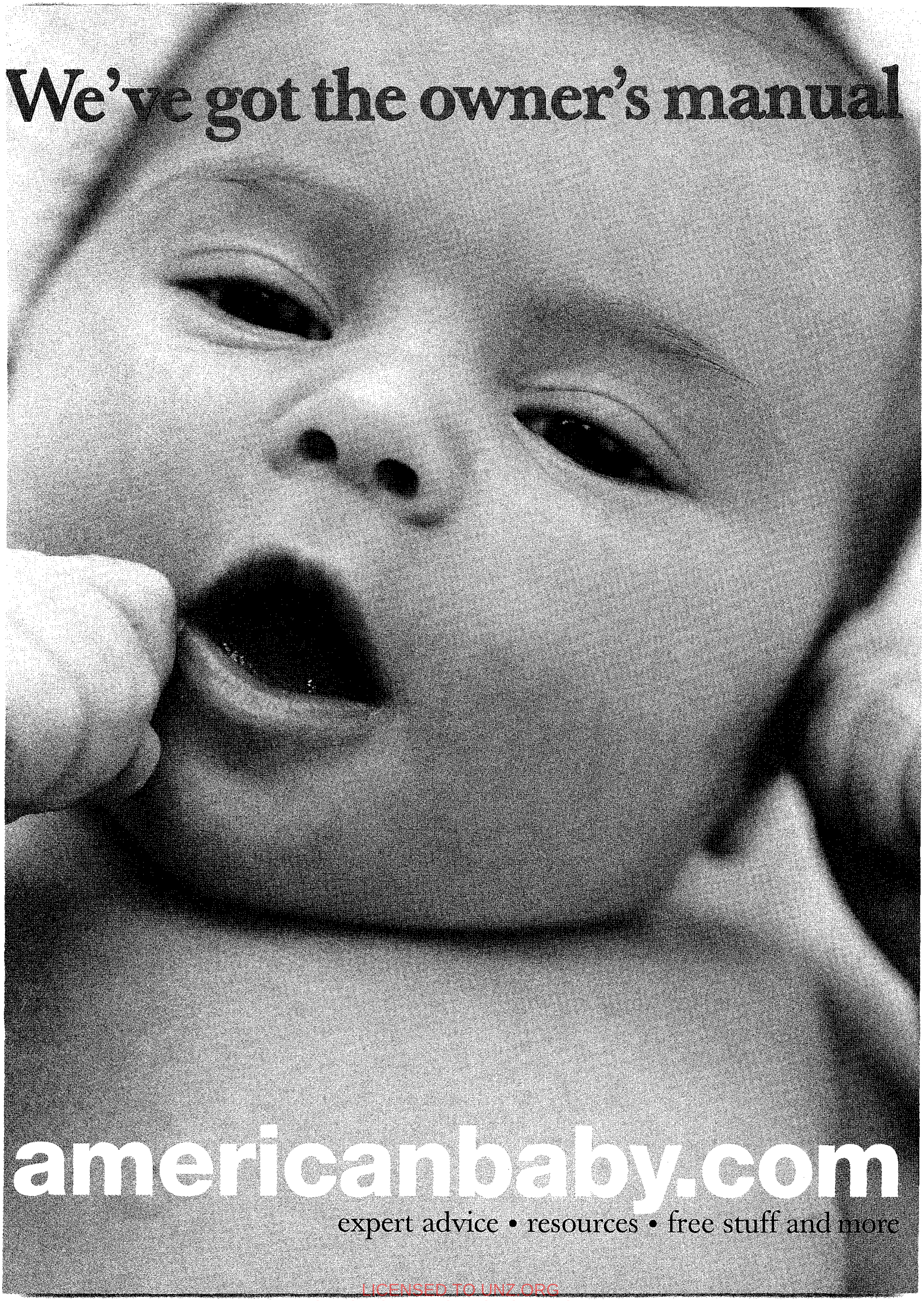
Bridget Riley's eye-bending canvases haven't been seen on these shores for almost twenty years. Until now.



EYE CANDY Bridget Riley's *Pause* (1964).

IF YOU'RE AMERICAN AND YOU DON'T KNOW ABOUT Bridget Riley, there's a reason—the painter most responsible for turning staid British art inside out in the sixties (in 1968, Riley became the first British painter and first woman ever to win the Venice Biennale's International Prize for painting) has rarely, since the late seventies, exhibited her work here. But Riley's lowish American profile is about to get a major lift. First, there's a much-anticipated survey of her dizzying, lyrical canvases from the sixties and seventies, "Bridget Riley: Reconnaissance" at the Dia Center for the Arts (542 West 22nd Street; September 21–June 17). Then Riley's more recent paintings (from 1982 to 2000) and early works on paper will open the season at Pace Wildenstein (32 East 57th Street; September 22–October 21). Riley's renaissance couldn't be better timed: Her eye-bending geometric compositions are echoed everywhere in contemporary American art (from Ross Bleckner and Philip Taaffe to Diana Thater and Sarah Morris), not to mention fashion (note this fall's riot of Riley-influenced fabrics). The exhibitions should also dispel the widely held notion that Riley has been first and foremost an op artist, says Dia curator Lynne Cooke, who sees a more obvious connection between Riley's work and that of the California perceptual artist Robert Irwin. "Riley's medium has always been perception," says Cooke, adding that her style reaches even further back, to artistic forebears like Seurat and Mondrian. "She's creating a dialogue with key moments in art of the past while at the same time believing that abstraction is the language for our time." E.N.

Photograph courtesy of Dia Center for the Arts.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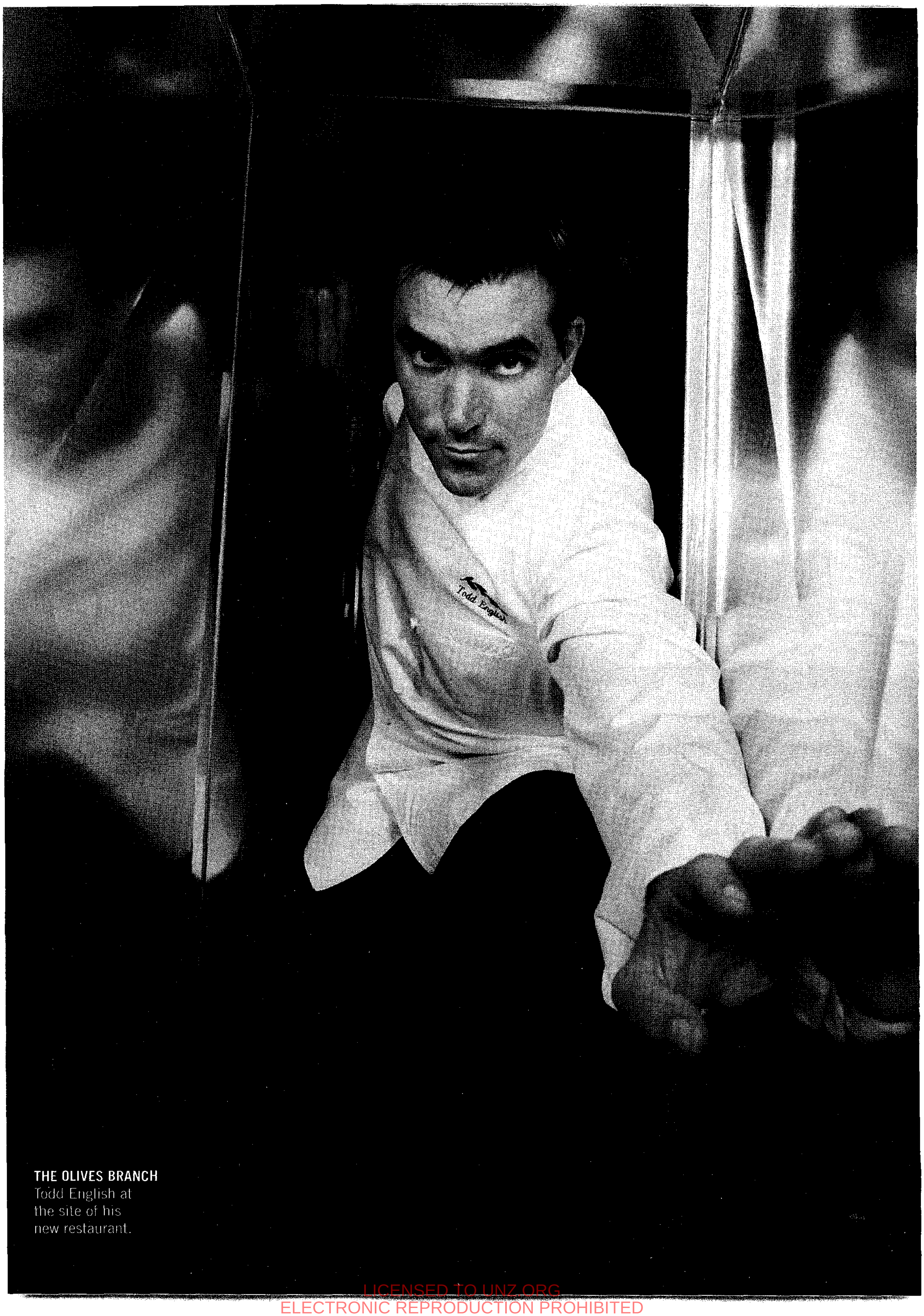

Todd English

THE OLIVES BRANCH Todd English at the site of his new restaurant.

FALL PREVIEW

RESTAURANTS

The English Invasion

Todd English has won over Boston, Aspen, and D.C. with his casual-chic restaurants and exuberant cooking. Now he's storming Manhattan. Are we ready for another celebrity chef? By Robin Raisfeld

ANYONE WHO'S BEEN TO THE GREENMARKET LATELY KNOWS that the quality and variety of locally grown produce has never been better. But climate and geography dictate that you can't have everything. Even in late summer, when farm stands overflow with Brandywine tomatoes and mirabelle plums, we still depend on imports to satisfy our eclectic appetites. Fruit like olives and figs just doesn't grow around here.

But restaurants like Olives and Figs do, and this season, Todd English, the Boston chef who created them, cloned them, and is building an empire on their enduring popularity, is planting seeds and hoping they'll sprout in fertile New York soil.

We know what you're thinking: Don't we have enough homegrown, high-powered chef operating officers right here, with their cookbooks and their TV shows and their cottage industries? What can an out-of-towner possibly offer the most discriminating diners in the world? Alain Ducasse might have a few choice words on the subject.

But so do the Bostonians who faithfully flock every night to the original Olives in Charlestown, Massachusetts, to eat oversize portions of English's lusty, robust, Mediterranean-inspired food, spit-roasted and wood-grilled and chock-full of butter and cheese, fat and flavor. And while he's been preoccupied the past few years attaching his name (or lending his expertise) to a dozen restaurants, from Las Vegas to Eilat, Israel, his devoted clientele hasn't felt at all neglected. He's a local hero, Boston's version of Danny Meyer in chef's whites. They love him, and he loves them right back.

On a bustling Thursday night last month at the flagship Charlestown Olives, he keeps a watchful eye on the dining room while describing his two-pronged plan to penetrate the New York market: a fifth Olives in the W hotel opening this November at Union Square, and—even more ambitiously, or absurdly, depending on your point of view—a branch of Figs, the more casual brick-oven pizzeria, famous for its hearty pastas and spectacular, thin-crusted fig-Gorgonzola-and-prosciutto pie, at La Guardia Airport's central terminal. ("I'm either really stupid," he says

PHOTOGRAPHED BY
MARK ARBEIT

about venturing where no serious East Coast chef has gone before, between the Coffee Beanery and the Sunglass Hut, "or I have steel nuts.")

At the next table, sneaking sidelong glances at English, whose chiseled features and dark good looks (picture a hunkier Matthew Kenney, after an appointment at Frédéric Fekkai) attract as much attention as his black-truffle-and-foie-gras flan, a starstruck mother and daughter study the menu. "Bring them a rabbit terrine to start," he whispers to their waitress. A happily well-fed middle-aged couple wend their way through the convivial crowd occupying the lively, unpretentious dining room, and the husband claps English on the back. "Good luck in New York," he says chummily, as if English played for the Red Sox and the team bus was idling at the curb, headed for the Bronx.

In fact, this won't be English's first time in the high-pressured confines of a New York kitchen. After graduating from the Culinary Institute of America, he worked at La Côte Basque, under the renowned Jean-Jacques Rachou, and lived out at "the ranch," a house in Woodside where the cooks slept between shifts. "When I got there, Charlie Palmer was working the line," says English. "Rick Moonen, Waldy Malouf, Henry Meer. David Bouley. It was amazing." He stayed just over two years, then left for Italy, where he immersed himself in the old-world traditions and techniques that would distinguish his cooking style when he finally opened Olives in the only place where he could afford the rent—a cramped storefront in Charlestown.

"The first two years, I never came out of the kitchen," he says. "I was scared to death." He got over it, thanks to positive reinforcement like long lines at the door and two James Beard awards, first for Rising Star Chef and then for Best Chef in the Northeast. He soon outgrew the restaurant's 45 seats, moved Olives to its present location down the block, and opened Figs in its place.

From those humble beginnings, the English empire has grown to include four Figs, four Olives, Miramar in Westport, the new KingFish Hall in downtown Boston, and a Myrtle Beach golf-resort restaurant he co-owns with Greg Norman. At 40, English has entered the ranks of celebrity chef, those extraterrestrial tocques who touch down on earth for the occasional book signing or restaurant opening or cooking segment on *Good Morning America,* leaving their ever-proliferating kitchens in the capable hands of devoted disciples. But, English insists, "New York will be different." Not only is he raiding his Westport and Las Vegas kitchens for top talent—"the two guys who've been with me the longest"—but he'll be right alongside them, for the first six months, anyway, turning out Olives classics like butternut-

SPOTLIGHT

The Tuscan Son

Beppe's Cesare Casella brings Tuscan cooking back—way, way back—to its roots.

THERE IS SCARCELY A LIVING BIG-TIME NEW YORK CHEF WHO DOES NOT claim that his or her food is influenced by the primal memory of the hearty workingman's meals served at some idyllic kitchen in (pick one) Lyon, Umbria, the Tyrol, the north coast of Spain, or Tuscany. Often this idea of family recipes is merely genuflected to and then passed over in favor of fussier, "sophisticated" dishes.

Enter the *cucina ruspante* ("free-range cuisine" would be a loose translation) of **Cesare Casella**, the Tuscan chef who grew up in the kitchen of one of the most beloved and creatively rustic restaurants in Italy—his family's Il Vipore—in the hills near Lucca. Big-league fressers, like the Maccionis of Le Cirque fame, would often dine alfresco on Vipore's authentic country food. Now Casella, who has commanded the stoves at Coco Pazzo, Il Toscanaccio, and Il Cantinori, is planning to dish up bubbling potsful of traditional food that is guilelessly faithful to the ancient culinary traditions of Italy.

He calls his Flatiron brownstone restaurant Beppe, in honor of his grandfather, a renowned trencherman. In addition to serving contemporary incarnations of Tuscan home cooking, Casella has culled recipes from his large collection of ancient cookbooks. His debut menu features the traditional Tuscan dish aragosta catalana—steamed lobster dressed with olive oil and served with crunchy vegetables. From the Jews of Livorno ("They came to Italy when they were kicked out of Spain, and they brought the first tomatoes with them," he explains) Casella has taken red mullet with tomatoes and basil oil. From the quattrocento recipes of the kitchen of Catherine de'Medici he has re-created the original duck with orange.

Casella shudders at the mention of family-style service—which, he says, calls forth the image of troughs of indifferent pasta at Mamma Leone's—but what else do you call full serving bowls and stew-filled copper pans? Whatever it is, Casella will be serving it in his trattoria, which features a countryish main dining room as well as a large private dining room. And then there's the third option: if you're willing to part with a few extra bucks, Casella will personally cook for your small group in the second-story apartment he keeps for those who want the intimacy of a home-prepared meal—without, thankfully, having to clean up. (45 East 22nd Street, 212-982-8422; October.) PETER KAMINSKY

HOME STYLIN' Clockwise from top right: Mackerel with white wine, onions, honey, and herbs; snapper pan-roasted with potatoes, tomato, and basil; bean salad.

Photographed by Kenneth Chen.

squash tortelli and going deliciously overboard with trademark garnishes like mascarpone and foie gras cremas, infusing everything with truffle essence.

At 201 Park Avenue South, inside the handsome 1911 Renaissance Revival landmark building that Starwood Hotels & Resorts is converting into the fourth in its luxury W line, David Rockwell is building English the sort of open kitchen he's accustomed to, with a two-story hearth. And since a W just wouldn't be a W without a trendy bar, English will also oversee Opm, an atmospheric candlelit lounge with curtained nooks where customers pull light cords to get a waitress's attention.

No such device is needed to entice English, who can't wait to get here. "At this stage, to push myself to the next level, I need New York, the energy, the pressure—whatever it is—to really shine," he says. But it's hard to see how rubbing elbows with the culinary giants can possibly improve English's singular style, which tends to involve one rich, luscious ingredient wrapped around or stuffed inside another, bathed in flavored oil or aromatic cream—crispy fried Ipswich-clam tart and warm corn custard with jalapeño aïoli, for instance.

And then there's his pizza. Who knows how New York's slice savants will take to his iconoclastic approach at Figs, or if they'll even bother to make a detour on the mad dash to the departure gate. English isn't worried. "I don't know anyone who's doing pizza like us," he says, and it's true: pies like the "poor man's reuben," with corned beef and Gruyère, and his fried-onion-ring-with-goat-cheese-and-arugula, might sound misguided to purists weaned on Patsy's and Totonno's, but the superior crust, the quality of ingredients, and the sheer inventiveness elevate them to bizarre new heights. And we have to give the guy credit for trying to make flying a little less fearsome, and a lot tastier, by designing pizza boxes to fit on seat-back trays.

No doubt, keeping everyone happy, himself included, can get complicated. "They want you to cook their food, be at their table talking to them, and present it to them, all at the same time," he sighs. "I haven't quite figured it out yet." But, as English was reminded one sunny Wednesday afternoon last month, as he strolled around the Union Square Greenmarket, investigating what he'll have to work with, it boils down to something pretty simple.

"I'm looking at these heirloom tomatoes, and I'm thinking, *Oh my God, they're so unbelievable,* and that to me is so exciting," he gushes, caught up in whatever passion put him on this path to begin with. "It brings you back home."

And this fall, luckily for us, it brings him to ours.

COMINGSOON

Lower Manhattan

Dim Sum Go Go *(5 East Broadway; no phone yet; November 1)* Food writer and consultant Colette Rossant, partner Stephen Low, and their three Hong Kong chefs explore the hidden potential of the lowly dumpling in a 24-hour restaurant and takeout canteen built by Rossant's architect husband, James. These are dumplings as we've never seen them before: Unconventional dough wrappers made from things like rice flour and sesame seeds encase fillings that combine Eastern and Western ingredients. Pork and shrimp, yes, but also Swiss chard from the Greenmarket, Chinese wild mushrooms, Japanese pink garlic, and a choice of five sauces.

Lansky Lounge & Grill *(138 Delancey Street; 212-677-5588; early November)* For most of the twentieth century, Ratner's was the place to go for lush cheese blintzes, the world's softest onion rolls, and a Formica-clad, fluorescent-lit reminder of what the Lower East Side was like when your grandparents lived there. But three years ago, third-generation Ratner's owners Fred and Robert Harmatz thought they'd have better luck luring the area's influx of sideburn-sculpting hipsters with an illicit, back-room speakeasy named the Lansky Lounge than with their mushroom-barley soup. After careful consideration of how much it cost them to keep kosher (and closed on Friday nights), the brothers have now retired Ratner's as we know it, commissioning architect Larry Bogdanow to expand the back room and shrink the front, both of which will serve a few dairy dishes for posterity, plus a new menu of steaks, chops, and seafood.

Le Zinc *(139 Duane Street; 212-513-0001; October)* Blame the past year's delay on the Scylla and Charybdis of Lease Negotiation and Construction Setbacks. Finally, this fall, Karen and David Waltuck open the casual-bistro foil to their tastefully luxurious, special-occasion Chanterelle. Open daily, they say, from noon to 4 A.M., for hearty comfort food like pot-au-feu, chicken potpie, duck mixed grill, and Vidalia-onion fritters.

Pico *(349 Greenwich Street; 212-343-0700; mid-October)* Chef John Villa (Boathouse Cafe, JUdson Grill) has been scouting Portugal for culinary inspiration, which leads us to speculate that there might be some caldo verde in TriBeCa's near future. Architecturally sensitive remodeling will retain the old Bazzini nut-and-candy factory's landmarked façade and cast-iron pillars while making way for a chef's table off the kitchen and a private dining room downstairs.

SoHo

Hampton Chutney Co. *(68 Prince Street; no phone yet; late October)* Every now and again, Hamptonites have found that it's essential to drop out of the Nick & Toni's rat race and indulge in a more casual, countrified dining experience—namely, a curry-chutney chicken dosa (stuffed sourdough crêpe) slathered with vibrant cilantro or mango chutney. And now the abnormally serene and cheerful owners, Isabel and Gary MacGurn, have decided to venture forth from their off-season hamlet and bring their chant recordings and crêpe batter to SoHo, where they will offer limited seating and (eventually) delivery service.

SoHo SoHo *(475 West Broadway; 212-677-7172; late October)* It's taken three years to find a suitable Manhattan location, but finally, top-ranked Long Island chef Guy Reuge (and his well-connected Upper East Side partner, Nello Balan) got hold of a great one—the old Amici Miei space, anchoring a prime SoHo intersection. Anyone who's been to Reuge's Mirabelle will recognize his signature ginger-almond tart and "duck in two courses," but the chef has a few surprises up his sleeve: roasted squab breast with sweet-potato-apricot bastilla and pomegranate molasses, for instance.

Meatpacking District

Chinghalle *(50 Gansevoort Street; 212-242-3200; October)* Don't blame us. We were only passing along what we thought was good information last fall, that Campagna's Mark Strausman was setting up shop in the cobblestoned streets of the meatpacking district, but alas, it wasn't to be—not in 1999, anyway. Now we say, with renewed confidence, it is. And what, exactly, is it? "A hipper, downtown Campagna," says Strausman—but open later, with a simpler, less expensive menu, an international wine list, and tapaslike appetizers to share.

Gramercy

Craft *(43 East 19th Street; 212-780-0880; early December)* "The older I get," says Tom Colicchio, chef-partner at Gramercy Tavern, "the simpler my food gets. I'm tired of complicated dishes with eight things on the plate." The rest of us aren't, and we continue to flock to the Tavern for his award-winning cooking. But we respect him for trying something new, and Craft is certainly that. The menu reads like a shopping list, with individual categories for fish, meat, vegetables, mushrooms, and condiments, all ordered à la carte and served family-style. The emphasis is on the quality of the raw ingredient, not what the accomplished chef de cuisine, Gramercy veteran Marco Canora, does to jazz it up. It's dinner as improvisation: What do you want to eat? How do you want it cooked? What would you like on the side? And how about some olive oil to drizzle over your meat—there are twenty to choose from.

Pipa *(38 East 19th Street; 212-677-2233; early October)* Nuevo Latino trendsetter Douglas Rodriguez is on a roll, having made a tremendous success of Chicama at ABC Carpet & Home. Such a success, in fact, that his home-furnishing landlords have prevailed upon him to convert the froufrou Parlour Cafe into a lively tapas-and-wine bar, an assignment that sent him off on an eating pilgrimage to Andalusia. The next phase of his Home remodeling plan: converting the Food Hall into the Mercado, a source for Latin-American groceries, made-to-order quesadillas, and dulce de leche crêpes.

Midtown East

Café Aquavit *(58 Park Avenue, near 37th Street; 212-879-9779; late October)* Where better to install a self-service satellite of New York's reigning Swedish restaurant than in the elegant new home of the American-Scandinavian Foundation, where the geographic theme extends from the furnishings (Arne Jacobsen "Ant" chairs, spruce floors bordered in Norwegian alta quartzite) to Marcus Samuelsson's gravlax, meatballs, and assorted sandwiches and salads?

D'Artagnan *(152 East 46th Street; no phone yet; early November)* The Newark-based foie gras wholesaler-to-the-stars—star chefs, that is—stakes its own claim to Manhattan's upmarket appetites with this rustic restaurant and takeout shop, designed to resemble a country house in southwestern France. In addition to nibbling fatty goose liver in all its delectable forms, feast on cassoulet, confit, magret, and spit-roasted organic poultry and game, accompanied by a generous selection of Gascogne wines and Armagnacs.

Tuscan Steak *(622 Third Avenue, at 40th Street; no phone yet; November 1)* Jeffrey Chodorow has big ideas about food—namely, the bigger the portion size, the better. Which has been his guiding principle at China Grill, Asia de Cuba, and now a New York branch of his flourishing South Miami Florentine steakhouse, where the grilled T-bone with roasted-garlic purée comes in two sizes: large and larger. And a steak without sides—in this case, smoked-onion mashed potatoes and white-truffle garlic bread—would be no fun at all.

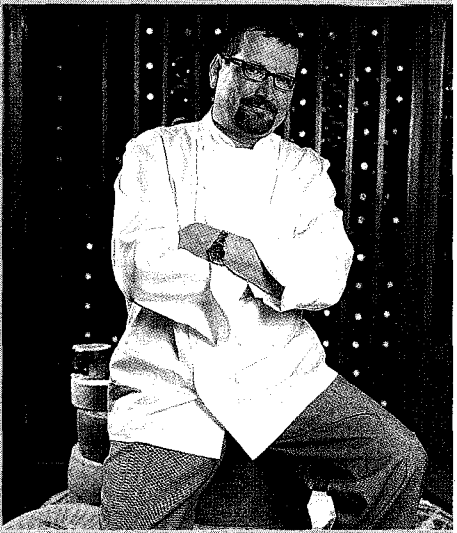
Midtown West

Alfredo of Rome *(4 West 49th Street; 212-397-0100; mid-October)* In 1914, the legend goes, an Italian guy named Alfredo invented the pasta dish that would become his claim to fame. Sixty-three years later, he passes the highly guarded secret recipe (butter, Parmigiano-Reggiano, egg noodles) along to a buddy of his who opens his own restaurant in New York's Citicorp Center and names it Alfredo. Alas, the Manhattan branch closes after an eighteen-year run. Come next month, New

SPOTLIGHT

Cave Man

With our cheese under siege, Terrance Brennan takes a stand.



THE BIG CHEESE Terrance Brennan.

JUST AS WE'RE DEVELOPING A TASTE—no, a downright Gallic passion—for cheese, along comes the FDA with a pesky little plan to investigate the virtually nonexistent health risks of the raw-milk or unpasteurized variety (in other words, the good stuff). It's possible that one day soon, we'll be deprived of all our favorite *fromage,* from Parmigiano-Reggiano to farmhouse cheddar.

Bravely in the face of this uncertain future flies Terrance Brennan, chef-owner of Picholine, and his forthcoming restaurant, **Artisanal**, a brasserie daringly devoted to dairy. Here, Brennan will expand upon Picholine's much-loved cheese cart with high-calcium dishes like raclette and fondue—plus a dedicated cheese cave, divided into five computerized temperature zones, wherein over 200 varieties mature at their own idiosyncratic pace.

Contrary to what you might think, *affinage,* or the practice of curing and ripening cheese, isn't a simple science. So Brennan conducted a three-week reconnaissance mission this summer into the *fromageries* of Paris. "I called up my cheese contacts," he says, "and they knew somebody who knew somebody, who knew somebody else." Finally, he was embraced by a "circle of *affineurs,* like a little club," who revealed some trade secrets, from exact temperatures and humidity levels for certain cheeses to a bathing solution for Epoisses de Bourgogne (4 parts water, 1 part marc, and 3 tablespoons coarse sea salt). Of course, different camps were partial to different shelving materials: straw, wire, wood—and not just any wood, relates Brennan, without a trace of skepticism, but "shelves made out of birchwood cut down when the moon is at its highest peak, when it's more porous." Did anything come as a complete surprise? "They turn the fresh goat's-milk cheese a lot. A lot more than I thought."

But Brennan will offer Manhattan more than revolving chèvre. He's planning a livelier, hipper, less expensive alternative to Picholine, and his full menu of hearty country French fare, like seven-hour-braised lamb shank and daube of beef cheeks, should appeal to even the lactose-intolerant. And who better to revamp the room than Adam Tihany, who twenty years ago launched his restaurant-design career on the very same premises by building the short-lived New York version of La Coupole?

"We're going to bring back that real Frenchy feel to it," explains Brennan. "When six people order a big pot of cheese fondue, you can't help but have a good time." (2 Park Avenue, at 32nd Street; no phone yet; November.) ROB PATRONITE

Photographed by Jay Gullixson.

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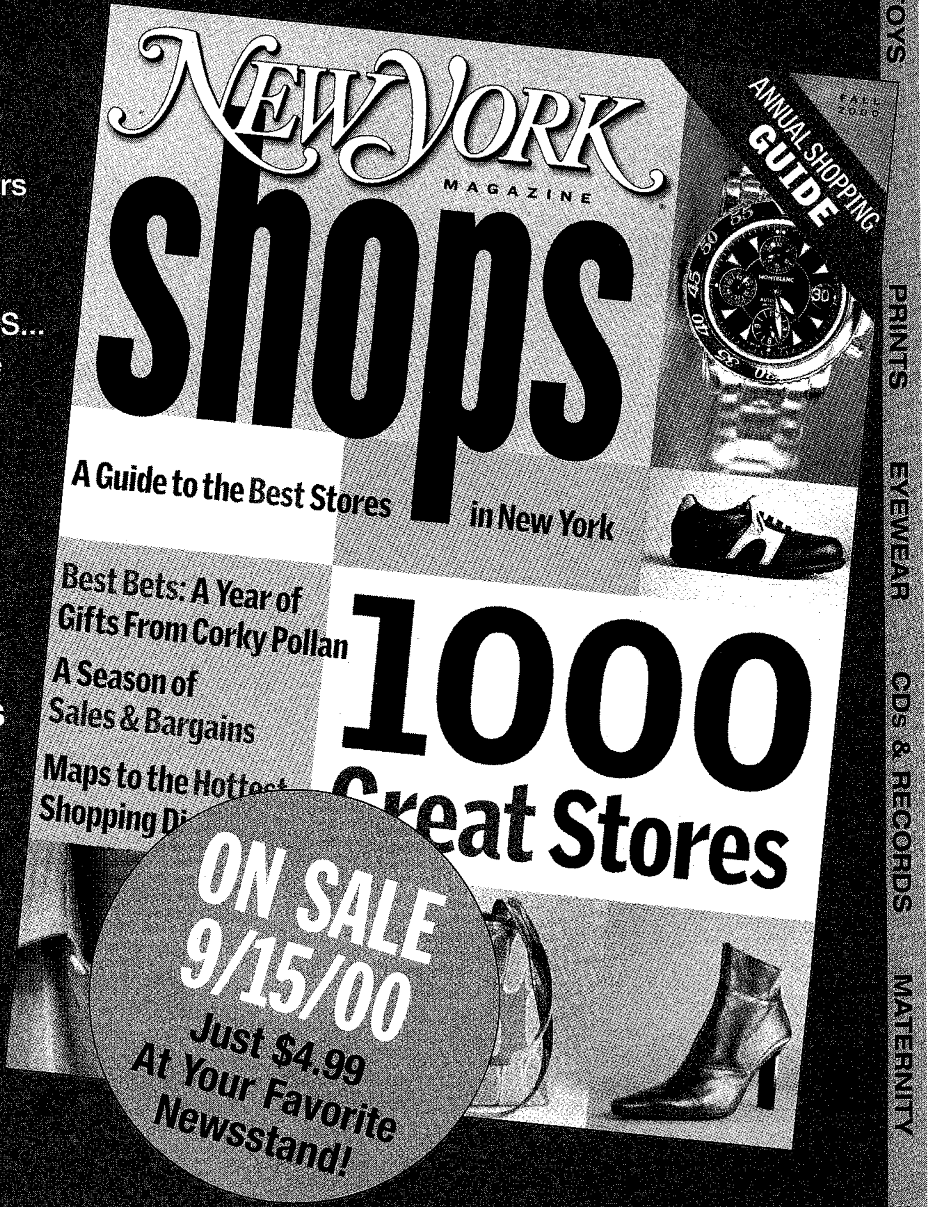
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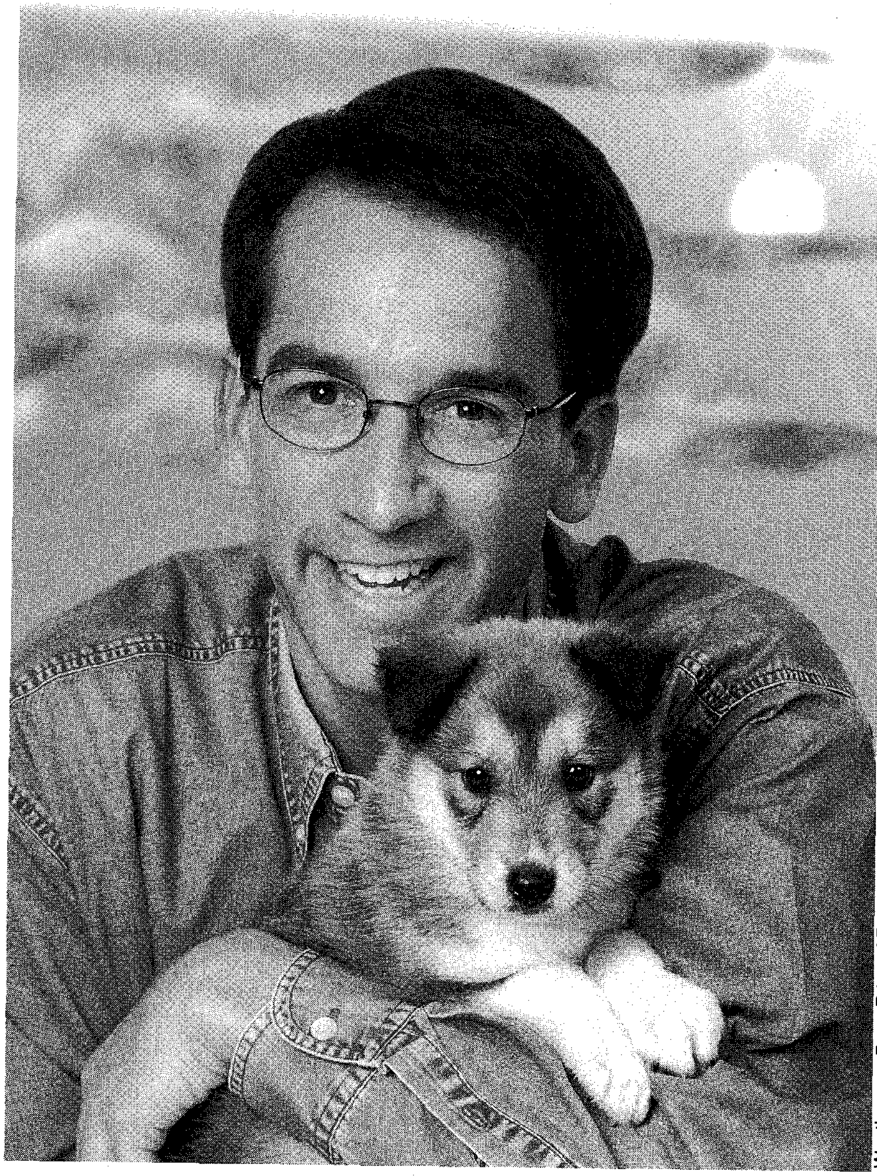

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Weatherman Dave Price of Fox 5's Good Day New York with 8 week old League orphan "Georgia"

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Yorkers will once again have access to "authentic" fettuccine Alfredo, not to mention Roman-banquet menus and rolled antipasti called "piccolo tesori," at a new Rockefeller Center location outfitted with black marble, red leather, and a display case full of boutique olive oils for sale.

Citarella *(1240 Sixth Avenue, at 49th Street; 212-332-1515; early November)* In the past few years, everybody's favorite fish store has grown up, spawning East Side and Long Island outposts and beefing up its extrapiscatory departments. So chef Bryan Young (Le Bernardin, Pop) is just as likely to serve up a steak as he is a fillet o' fish—or a sushi platter, for that matter. And who knows what awesome flights of confectionery fancy will be perpetrated by Bill Yosses, formerly of Bouley Bakery? Next door, a more casual takeout annex will offer prepared foods like sandwiches, salads, rotisserie chicken, and fish.

District *(130 West 46th Street; 212-485-2999; mid-October)* As in "Theater," the neighborhood where this American brasserie in the ground floor of the Muse boutique hotel is situated—a location that accounts for architect David Rockwell's stage set of proscenium arches, banks of spotlights, and a drawn stainless-steel open-weave "curtain" at the entrance. Chef-partner Sam DeMarco (of the East Village's First) has an all-inclusive idea of what constitutes "American": crispy oysters with seaweed salad and wasabi mayo, for example, or warm goat-cheese souffle.

Ilo *(40 West 40th Street; 212-642-2255; mid-October)* Rick Laakkonen, longtime chef at the River Café, relinquishes his cinematic views for a permanent residency at Philip Pilevsky's new Bryant Park Hotel. *Ilo* means "a place of joy and good spirits" in Finnish, but that's the extent of the Scandinavian connection; Laakkonen's ragout of grilled octopus and Manila clams with saffron pastina, and pan-roasted guinea hen with buckwheat groats, speak a more universal culinary language.

Nick & Stef's Steakhouse *(9 Penn Plaza; 212-563-4444; September 28)* Of all the groundbreaking ways you'd expect L.A. celebrity chef Joachim Splichal to make his New York debut, opening a steakhouse above Penn Station isn't one of them. But where better to sell red meat than outside a sports arena? The formula has already succeeded on Splichal's home turf, where he and his wife, Christine, opened the original Nick & Stef's last fall, minutes from the Staples Center. Now Knicks season-ticket-holders and L.I.R.R. monthly-passholders alike can experience Splichal's celebrated take on strip loin, lobster, lamb, potatoes every which way, and signature sauces like field mushroom and Napa red wine. Where's the beef? Front and center, hung out to dry in a stainless-steel-and-glass aging chamber.

ONEcps *(1 Central Park South; 212-583-1111; September 15)* Alan Stillman, ambassador of the steak, the chop, and other he-man victuals, as purveyed throughout his national kingdom of Smith & Wollenskys, Park Avenue Cafes, and Maloney and Porcellis, is remaking the Edwardian Room of the Plaza in his own (and executive chef David Burke's) image, with significant help from Adam Tihany, who knows a little something about building contemporary dining rooms in stately old hotels. We envision red meat, a stellar wine list, and a terrific view of Central Park.

Red Square *(68 West 58th Street; 212-751-2323; November)* China Grill honcho Jeffrey Chodorow debuted this bolshie bar and restaurant in Miami Beach, where the signature ice-covered bar is as much a climatic necessity as a cool design feature. But he might find himself waging a cold war of his own if he's intent on selling frozen vodkas, caviar, and Musco-bites like smothered blinis with beurre blanc, and goat-cheese potato piroshki, right around the corner from the Russian Tea Room.

Town *(13 West 56th Street; 212-582-4445; late October)* A few years ago, chef Geoffrey Zakarian left a comfortable berth at "44" in the Royalton for Patroon, and now he's checking back into a hip midtown hotel, Chambers, developed by the same people who brought us the Mercer. His opening menu includes things like tomato-watermelon salad, escargot risotto, and cod pot roast but will change quarterly with the seasons—as will David Rockwell's design.

BUZZBOX

WHAT: **Hudson Cafeteria**

WHY: Since this Automat-inspired restaurant operated by Asia de Cuba's Jeffrey Chodorow is located inside cool-meister Ian Schrager's new hotel, the Hudson, we get the uncomfortable feeling that the vibe will be just like in high school, with the cool clique on one side and the rest of us cowering in the corner. So dress appropriately and get on line for menu items like macaroni gratin, cassoulet, lobster-frites, and sushi, but—we're pretty sure—no Jell-O.

WHERE: 356 West 58th Street; 212-554-6000

WHEN: Mid-October

Upper East Side

Lentini *(1564 Second Avenue, at 81st Street; no phone yet; early October)* After feeding the in crowd at Elio's for the past sixteen years, chef Giuseppe Lentini finally strikes out on his own . . . three blocks south, where he and his partner, Ralph Schaller of the venerable Schaller and Weber meat market, have taken over the old Mazzei space. Pasta, antipasto, and—if only they can find the right purveyor—maybe some sausage and game.

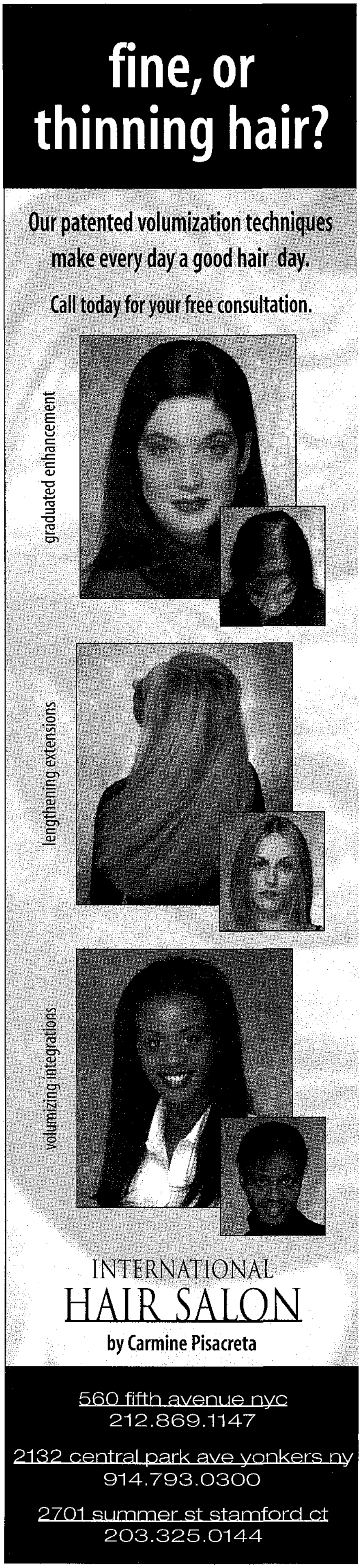
Upper West Side

(2315 Broadway, at 84th Street; no phone yet; early December) Devotees of chef Tom Valenti have stalked him (and his signature slow-cooked lamb shanks) from Alison on Dominick to Cascabel, and uptown to Butterfield 81. Come fall, they'll find him across town, where he's opening what he calls a "really simple, straightforward American restaurant"—primarily because he hasn't thought of a name yet. In his endearingly low-key way, Valenti wants to make his new neighbors feel instantly comfortable in the dark, cozy quasi-tavern, whether they crave a burger at the roomy bar or something more along the luxurious lines of foie gras ravioli or salmon gravlax drizzled with caviar.

Sushi a Go-Go *(1900 Broadway, near 64th Street; no phone yet; mid-October)* Partners David Ruggerio and Gerard Renny enlisted architect Jack Baum to create a whimsical swinging-sixties interior, with a shimmering Mylar wall and a maître d' stand modeled after a go-go dancer's cage—the sort of place where Austin Powers would be a regular. Since Ruggerio is better known for his way with Italian and French cuisines, he's entrusting the kitchen to a Japanese chef, who will incorporate hard-to-find, exotic shellfish and global seafood into traditional sushi and sashimi, just the thing to satisfy the discerning appetite of an international man of mystery.

Brooklyn

Kino *(1 Main Street, Brooklyn; 718-243-9815; September 21)* The DUMBO community might rail against the impending gentrification of its hotly contested stretch of waterfront, but we suspect that it will put up no resistance to this satellite of Raoul's and its tartar bar, fondues, roasted pheasant, and steak au poivre. Floor-to-ceiling windows provide killer views of Manhattan, a spectacle that will have to compete against indoor movies, live music, and art exhibits. Plus the film footage of customers making an entrance, a nifty way to bring out the narcissist in all of us. R.R.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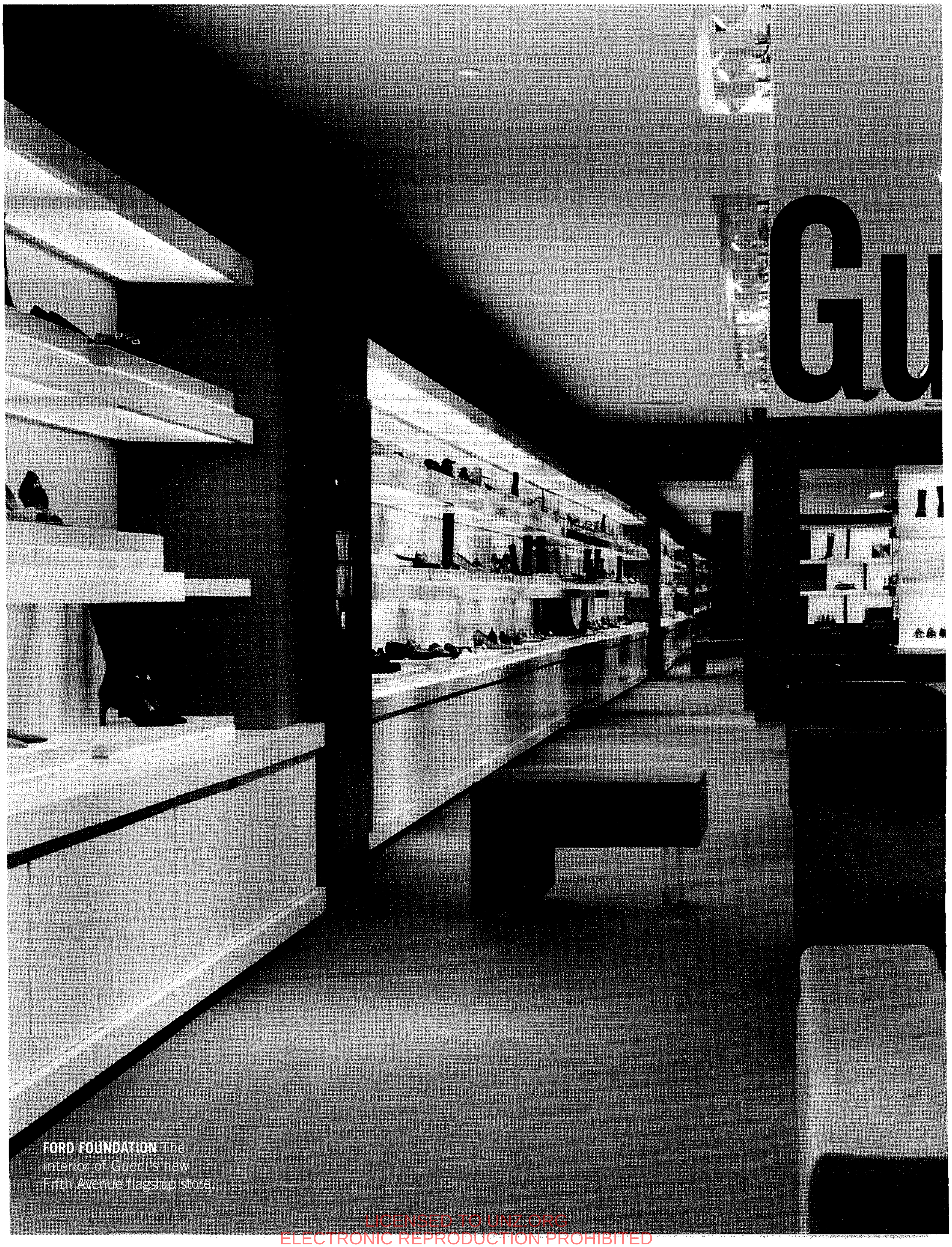


FORD FOUNDATION The interior of Gucci's new Fifth Avenue flagship store.

cci Fireworks

Tom Ford's Gucci reclaims pride of place on Fifth Avenue, with five see-and-be-seen floors. Meanwhile, farther uptown on Madison, Michael Kors aims for intimacy.

By David Colman

CALL IT A GUCCI COUP. THE VENERABLE ITALIAN LUXURY-GOODS COMPANY famous for parlaying a pair of loafers, a pair of G's, and a snaffle bit into one of the greatest fashion names in history is having a combination homecoming and debut this week. With a pull-out-the-stops fête to be thrown for celebrities, fashionistas, and select others this Wednesday night, Gucci has planned an evening that is for fashion's faithful what the first play of the football season is to sports fans: kickoff night.

Gucci's two-decade-old Fifth Avenue store reopens its doors after a lavish 15-month renovation, inside and out, by architect William Sofield (this after the dramatic 72-month renovation of the whole company under Tom Ford). With 35,000 square feet of space and several floors of corporate offices, Gucci hopes the relaunch will be the beginning of a comeback for the Fifth Avenue shopping district as well. Standing at the corner of 54th Street, the new concrete-and-limestone embodiment of Gucci, Inc., marks the midpoint between the Avenue's two major players—or anchors, in shopping-mall terms—Bergdorf Goodman and Saks Fifth Avenue. Clearly, Gucci expects the newly burnished store to be a high-end anchor in its own right.

Dripping with rosewood and travertine, the new design is modern through and through but hardly stark. With its five floors (up from three), two elevators, maze of stairways, and umpteen balconies looking out onto other floors, the emporium is a monument to today's unisex, gotta-have-it consumer madness.

"With all the balconies and sexually charged spaces," says Sofield, "there's a really see-and-be-seen element, almost like at a nightclub.

PHOTOGRAPHED BY MICHAEL MORAN

But then there are the more intimate pockets, the fitting rooms, that feel very residential."

But Gucci and Fifth Avenue don't have autumn's opulent stage all to themselves. Just uptown, Madison Avenue, Manhattan's other luxury ghetto, is rolling out another icon's subtler store. Michael Kors, the favorite of this season's uptown girl, opens his first store at 76th Street. Going beyond the heart of Madison's designer district—north of 72nd Street, that is—with just 3,500 square feet of retail space, Kors's debut shop is just one tenth the size of the new Gucci—and just what Kors was after. And as for the location, well, it may not be across the street from Barneys, but it is a gemstone's throw from the Carlyle.

"Michael wanted it to feel like a modern neighborhood dress shop," says Anne Waterman, Kors's liaison, speaking for the vacationing designer. "He didn't want some enormous mausoleum and shrine to the 'world of.' He wanted it to be a place where you'll feel comfortable sitting and talking and trying on clothes. It's still modern, but very comforting. The flooring is walnut; there's a lot camel. It's not a poured-concrete floor with white walls and steel hanging rods—Michael's not interested in another stark modern anything."

Always smart about covering its bets, Gucci isn't pinning all its hopes on Fifth Avenue's luxury revival. Like its rivals Prada and Versace, which have a store on each avenue, Gucci has plans for a Madison Avenue store, but nothing concrete.

BUZZBOX

WHAT: Upper West Side

WHY: Intermix (210 Columbus Avenue) is colonizing this sartorially barren nabe. Wooster Street fixture Steven Alan translates his tastes uptown in **Roslyn** (276 Columbus Avenue), a home-and-accessories store. Big names like **Urban Outfitters** (2081 Broadway) and **Victoria's Secret** (1981 Broadway) will soon jump in. Now we hear that hip Parisian retailer **Colette** is in negotiations to open a version of its cool emporium in Ian Schrager's **Hudson** (at 58th and Ninth). It's only a matter of time before the West Side becomes as well known for python and Prada Sport as it is for lox and bagels.

COMINGSOON

Downtown

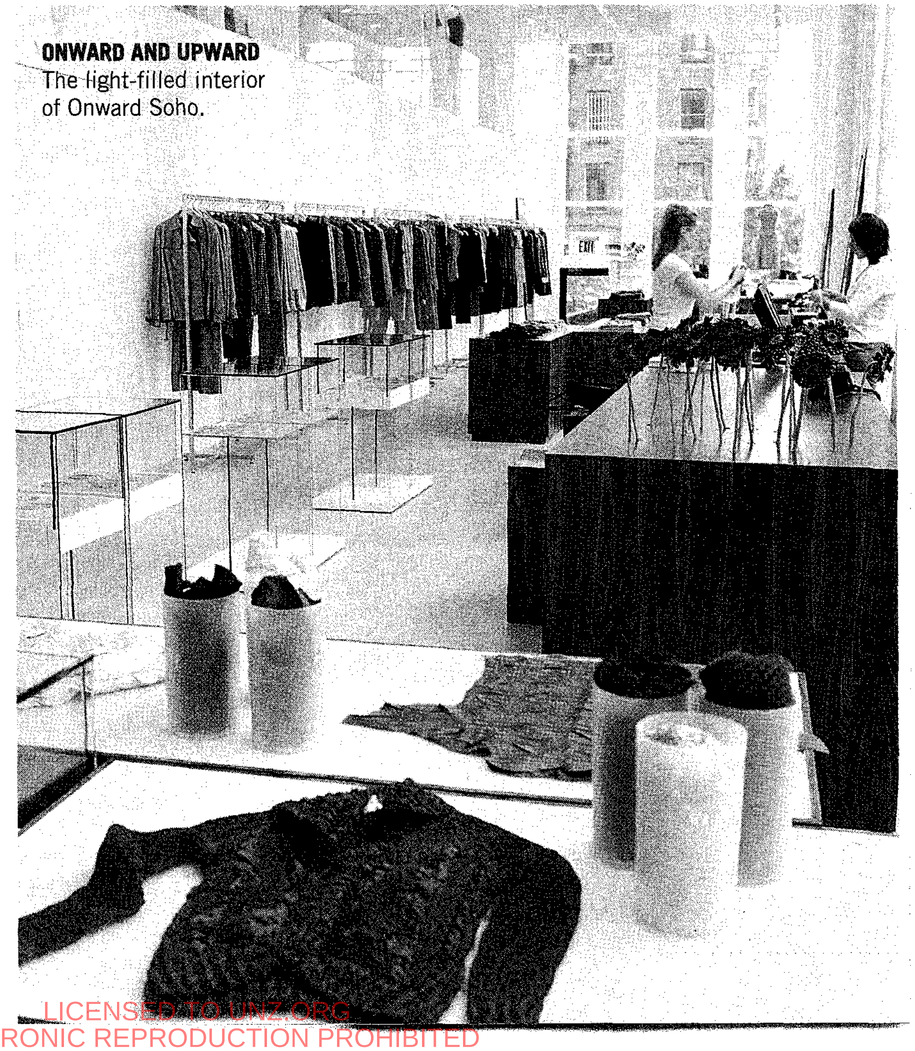
Spike Jonze wannabes are holding their collective breath for the September 18 opening of the **Marc Jacobs** men's mart. With pillow-thick cashmere sweaters and orthopedic-chic shoes, the light-filled store at 403 Bleecker Street (no phone yet) will be the first big-name designer shop in the West Village. But Jacobs groupies know that he picked this spot in retail no-man's-land so he could be close to his favorite bistro, Paris Commune. If there's room on your credit card, zip in for a smoke and a steak.

Once *the* place to pick up a hunting rifle, quintessentially British luxury-sporting-goods company **Holland & Holland** has, under Chanel's tutelage, graduated from gun purveyor and shooting-suit-maker to downtown fashion force. Blazers in fall fabrics like tweed and leather, animal-print sheer blouses, suede stoles, and shearling car coats will play off the leather and wood fixtures at the second store, which opens at 139 Spring Street (no phone yet) in November.

After closing his men's shop on the Upper West Side in 1993, **Tommy Hilfiger** went on to master the mall market; now he's ready to storm SoHo. He scored a 12,000-square-foot space at 372 West Broadway (no phone yet), which will house his sportswear, jeans, junior, and accessories lines.

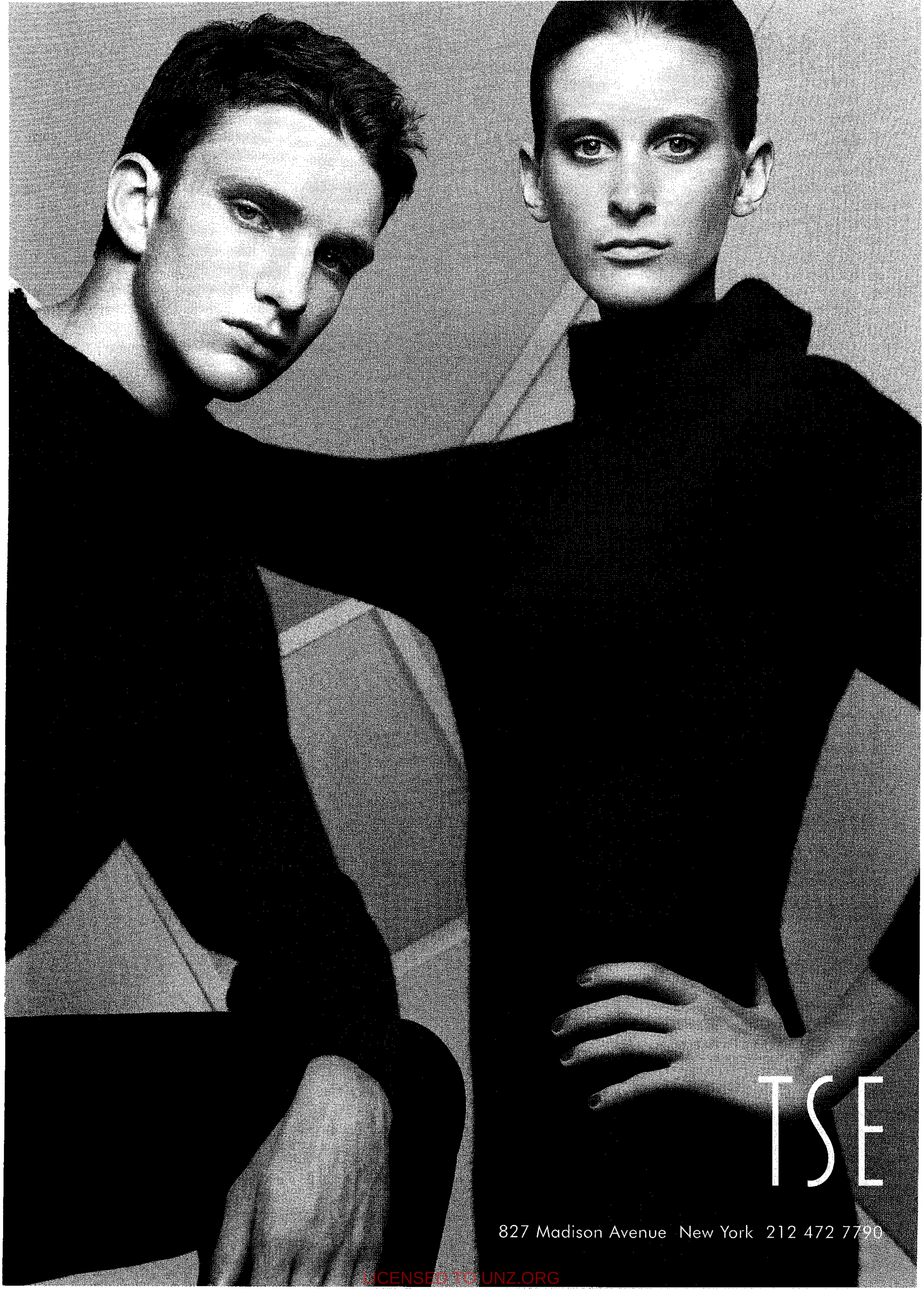
A 2,500-square-foot space for two products? Don't turn up your nose. The two products are Helmut Lang's eponymous perfumes, and we predict that underfed Lang-clad bodies will lap up his perfume with the same zealousness reserved for snapping up his suits, jeans, and underpinnings. A scent-blending station, a surprise apothecary product, and Jenny Holzer's art will fill the remaining space. **The Helmut Lang Perfumery** (81 Greene Street; 212-334-3921) opens in late September.

Stüssy is sprucing up its look by moving into Nick Dine–designed digs a few blocks from the original (and now



ONWARD AND UPWARD The light-filled interior of Onward Soho.

Photograph by Joe Scafuro.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closed) Prince Street location (140 Wooster Street; 212-995-8787). Stüssy's youthful threads and Clarks-meets-Adidas shoes will share selling space with Japanese bag company Porter, Tokyo's version of LeSportsac. The limited-edition nylon bags will be sold from a store called **Head Porter** (212-995-8108) on the second floor.

Calvin Klein prodigy **John Varvatos** will get his own store in mid-October around the corner from his former boss's accessories store (149 Mercer Street; 212-965-0700). Varvatos will fill his airy space with his sharp men's collection, pieces of which include tweed and herringbone overcoats (he served time at Polo, too) and wide-leg denim pants.

J. Lindeberg, the Swedish retailer that pushed pink pants for men long before H&M brought them to the masses, is opening a U.S. flagship at 126 Spring Street (212-625-9403). The bi-level space, equipped with marigold Formica fixtures, will house the forward-thinking men's fashion collection (this season it's all about fringe) as well as not-too-slick-for-the-links golf gear for both sexes. A women's line will be introduced next fall.

Twenty-eight years after opening its Madison Avenue boutique, **Bottega Veneta** will bring its top-notch luxe clothing and leather goods south to 114 Wooster Street in October (no phone yet). Embellished silk dresses, crocodile blazers, and canvas logo bags will be displayed on fixtures that hang from fixtures on bleached maple walls.

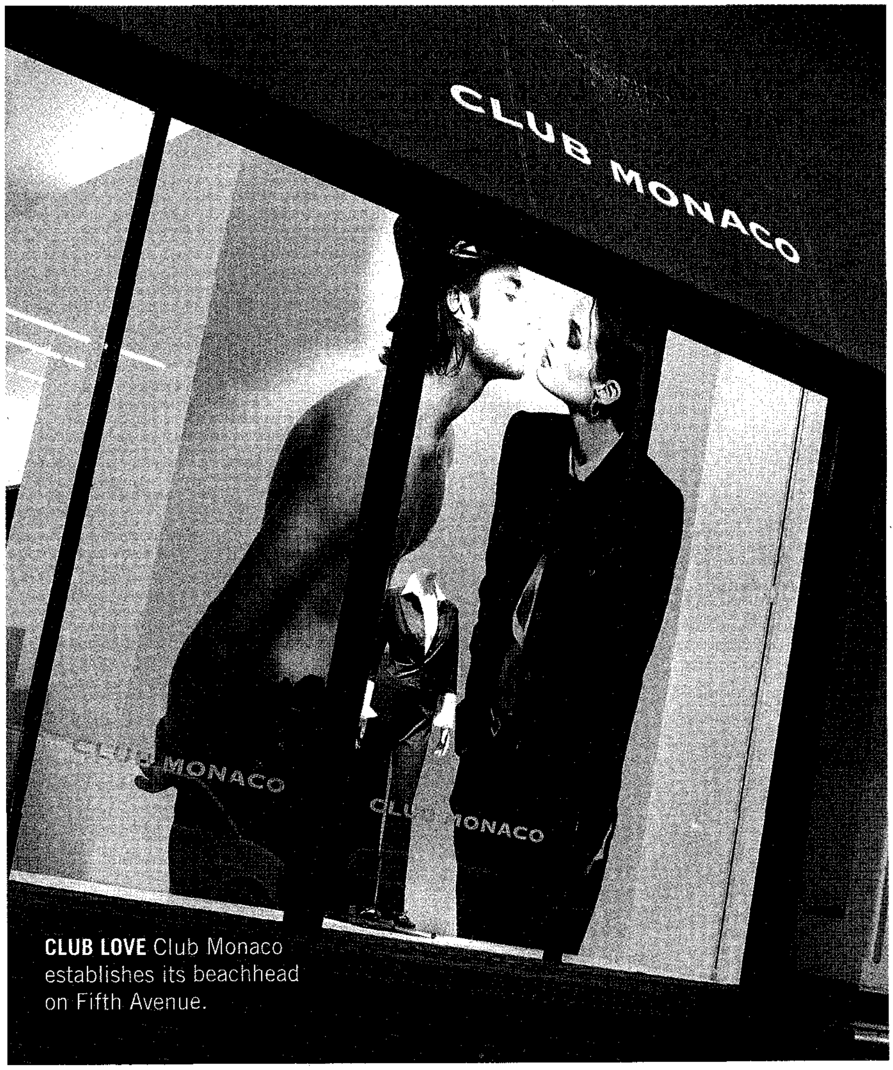
Chanel by the C train? What would Coco think? The terminally chic **Chanel** will channel its uptown threads into a downtown Peter Marino–designed space (139 Spring Street; no phone yet) in late November.

With a cluster of Coach stores in the 57th Street vicinity moving gazillions of handbags each weekend, it was only a matter of time before the leather-goods company realized customers downtown might bite the bag bait as well. Hence the SoHo **Coach** store, which opens in mid-October at 445 West Broadway (no phone yet).

Emporio Armani, the middle sister in Giorgio's empire, will open a third boutique in late November in the former Ad Hoc Softwares space (436 West Broadway; no phone yet). Expect polyurethane-clad cast-iron columns illuminated from within (so funky! so SoHo!) and affordable-by-Armani-standards suits and sportswear.

The clean, modern designs of **Hugo Boss** will find a New York home (in advance of next spring's flagship opening on Fifth Avenue) on October 1 at 132 Greene Street (no phone yet). Women won't want to miss the ultratailored blazers and coats in colors like punch and chocolate; yellow and violet are the chosen hues of the accessories collection. Men should check out the classic trenches with modern details like credit-card pockets.

Hogan, the sneaker-sporting sister of J.P. Tod's, will finally get twinkle-toe treatment when its first U.S. store opens in September (134 Spring Street; 1-888-60HOGAN). Chic solid-color sneaks for the whole family will be displayed alongside a just-launched collection of women's handbags in richly hued leathers and suedes.



CLUB LOVE Club Monaco establishes its beachhead on Fifth Avenue.

The sassy young adults (read: all New York City teenagers) who flock to **Olive & Bette's** for handkerchief skirts and studded T-shirts will be able to save themselves the trip uptown when Olive & Bette's opens its third and largest shop at 158 Spring Street (no phone yet) in November.

More sophisticated tastes and budgets should head onward to **Onward Soho** (172 Mercer Street; 212-274-1255). Housed in the former Holly Solomon Gallery, Onward Soho stocks the same women's-wear designers that the company represents in its showroom: Peplum, Chuck Roaste, Matt Murphy, Trina Altman, and Laura Cardillo. Onward will arrive this fall.

A statue of Harry Potter will greet teens and tykes when they stumble into the first-ever **Scholastic Store** in mid-October (557 Broadway, at Prince Street; no phone yet). The plaster Potter will point visitors toward the store's most exciting product display (can Harry point to himself?). Other goodies in the 5,500-square-foot space include a twelve-foot-tall Clifford the Big Red Dog, a puppet theater, and a *Magic School Bus* science center.

If an eyeful of **Sigerson Morrison**'s mint-green-lined shoes sends your heart racing but the thought of squeezing into the duo's tiny Mott Street shop puts you in an elbow-throwing mood, your problem is solved. In mid-October, Kari Sigerson and Miranda Morrison are moving their elegant shoe collection

Photograph by Joe Scafuro.

around the corner (28 Prince Street; 212-219-3893) into a 3,000-square-foot space co-designed by London-based industrial designer, and brother of Miranda, Jasper Morrison.

Rest your heels and your shopping bags at Selima Salaun's latest **Lunettes et Chocolat** (25 Prince Street; 212-334-8484), where you can simultaneously indulge your eye vanity and your chocolate cravings (candies and cappuccino courtesy of **Maribel Liberman**, of fashion-party-catering fame). Antique jewelry cases will house the Selima Optique glasses collection and more than 2,000 vintage frames.

If you have loads of cash *and* great taste, you won't have a hard time putting both to use at Steven Alan and Aurora Lopez's upscale (but downtown in spirit) jewelry boutique, **Borealis** (229 Elizabeth Street; 917-237-0152). Baubles from Beth Orduña (worn-in gold cuffs), Francesca Amfitheatrof (elastic gold necklaces), Ileana Makri (white gold and diamonds on leather cords), and Jade Jagger (leather cuffs inlaid with gems) will be displayed in flat files in the intimate space, which opens this week.

When sisters Sally and Jennifer Wang needed more room for their restructured T-shirts and lacy slip skirts than their tiny Mott Street store allowed, they cajoled their landlord into renting them a space twice the size at the same price a few blocks down (166 Elizabeth Street; 212-941-6134). **Wang** will open September 15 with the namesake collection as well as designs by Alice Roi and Ulla Johnson. Drew Bearman, who used to work for ORFI, will co-design the Wang menswear collection, which will make its debut this fall.

Kim Koenig was so obsessed with North African furniture and textiles that she quit her day job at the not-so-African Takashimaya to move to Morocco; she ended up a furniture importer. Back on this side of the world, she'll sell the wares she gathered in Egypt, Morocco, Tunisia, and Turkey at **Sheherazade** (121 Orchard Street; no phone yet), her Lower East Side store named after the heroine in the *Arabian Nights*.

Midtown

Opulent baubles at **Christian Dior**'s new jewelry shop (17 East 57th Street) are perfect toppers for the ostrich skirt and chinchilla wrap you procured from the Dior boutique next door. Victoire de Castellane's sparkling knuckle-dusters and dangly pendants look more like pirate's booty than Grandma's pearls. Architect Peter Marino's rock-crystal light fixtures are positively minimalist in comparison.

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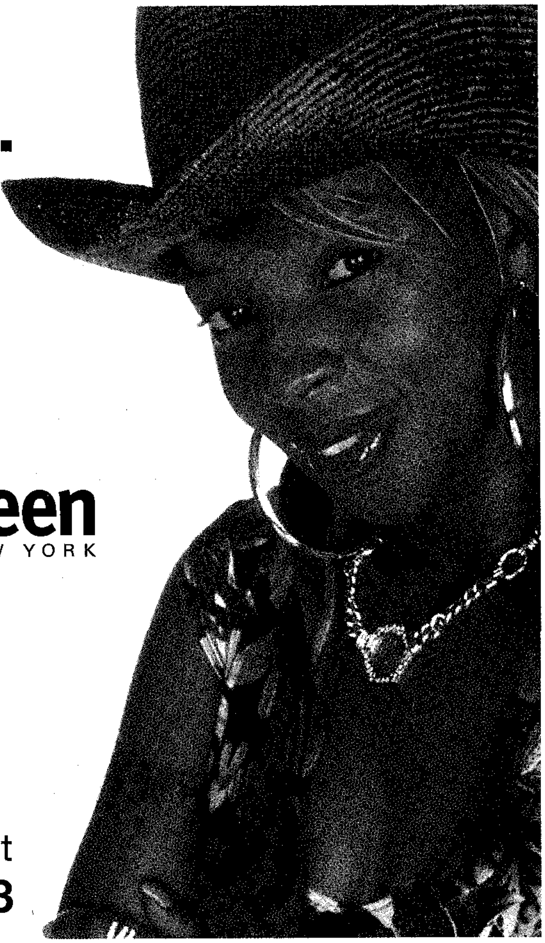

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breaking traditional
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flagship (703 Fifth Avenue, at 55th Street) is more closely guarded than a state secret, you'll have to check out the two-story space for yourself when it opens in December. Otherwise, you might miss what's sure to be as over-the-top luxe as the goods themselves: immaculately cut silk trenches, gleaming crocodile loafers, and enough logoed luggage for a dozen private jets. And you wouldn't want that, would you?

Kenneth Cole (610 Fifth Avenue, at 49th Street) continues his bid to join the ranks of Donna, Calvin, and Ralph with a 17,000-square-foot Rockefeller Center store that's a one-stop shop, housing everything from sturdy sandals and cozy sweaters to a café and personal shopping service. **Tumi** (30 Rockefeller Plaza) also muscles in on *Today*-show territory with an airy new flagship, featuring stream-lined totes and cases you'd be proud to claim at the baggage carousel.

Despite sluggish sales and founder Joseph Mimran's recent pink slip, **Club Monaco** (699 Fifth Avenue, at 55th Street) is still setting up shop next to Takashimaya and Louis Vuitton. The mammoth flagship will house two cherrywood floors' worth of slim slacks and nubby sweaters. Wares are still affordable and chic, but the boldface names behind the scenes (splashy ads by Richard Avedon, exposed stone and soaring windows from architect Deborah Burke) show this club's taking its new 'hood to heart.

H&M (34th Street and Herald Square) has already outgrown its perennially mobbed Fifth Avenue space. Now it's muscling in on Macy's territory with its new Herald Square digs. Expect more so-cheap-you-could-buy-ten-of-them sweaters, and dressing-room lines so long you could knit a hoodie or two yourself.

In December, the skin-care gurus at Shiseido will unveil **qiora** (535 Madison Avenue, at 55th Street), a store-cum-spa that will offer beauty junkies a mind-boggling selection of cleansers and shadows as well as meticulous facials and foot massages. Though the name is nowhere to be seen, glossy white floors and acrylic-and-steel fixtures might as well have SHISEIDO—or 5S, the company's sister downtown brand—stamped all over them.

Uptown

Park Avenue princesses won't have to teeter quite so far in those spindly heels now that **Celine** (667 Madison Avenue, at 62nd Street) has moved from 57th Street farther up the East Side. The new flagship has cornered the market on excess in a

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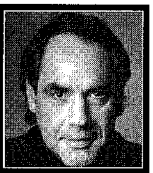

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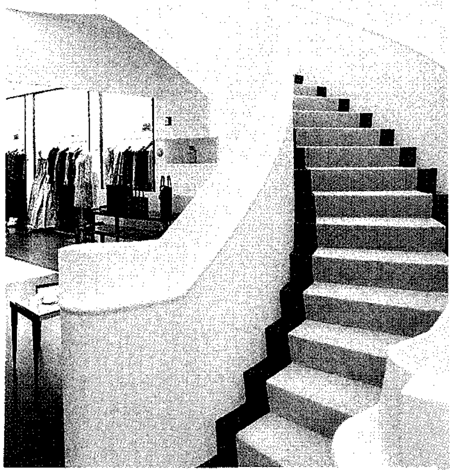
way unseen since *Dynasty* went off the air. Sable-and-gold-brocade jackets and Swarovski-beaded shirts compete with checkerboard-patterned sycamore walls and soaring 23-foot ceilings. Alexis Carrington would be so proud.

Though **Carolina Herrera** (954 Madison Avenue, at 75th Street) opened its doors this June, the splashy official opening (scads of dreamy gowns and whippet-thin socialites) isn't until later this month. The grand spiral staircase, luxurious bridal salon, and octagonal jewel-box VIP area should make most party attendees feel like aristocrats as they cluck over sexy suits and sweeping overcoats.



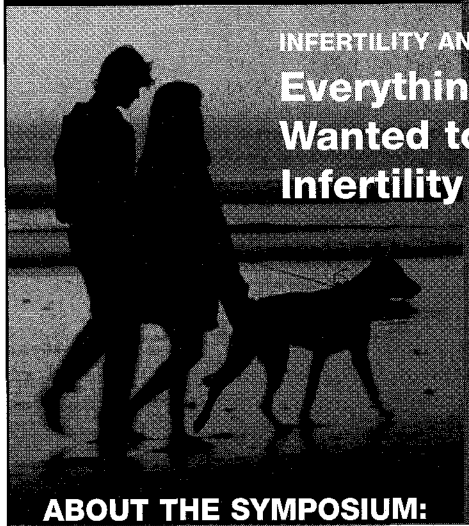
STAIRWAY TO HEAVEN At Carolina Herrera.

The original purveyor of style with a Parisian pedigree, **Hermès** (691 Madison Avenue, at 61st Street) is unveiling a 20,000-plus-square-foot space modeled after its store on the Rue du Faubourg St.-Honoré. Scalloped silk scarves and tooled-leather saddles look modern juxtaposed with soaring glass skylights and mosaic tiling. There's also a top-floor aerie for artisans to display their works. They'll have to compete for attention with the four-ply cashmere sweaters, plush toggle coats, and Birkin bags that have long made Hermès the destination ne plus ultra for the caviar class.

Eres's (625 Madison Avenue, at 59th Street) sleek swimsuit-and-lingerie boutiques are almost as numerous on the Right Bank as American accents. The *Über*-modern blond-wood-and-glass outpost opening this September will offer more of the teeny triangle tops and low-slung bottoms that are modest only by Riviera standards.

SUZANNE D'AMATO and KRISTINA RICHARDS

Photograph by Joe Scafuro.



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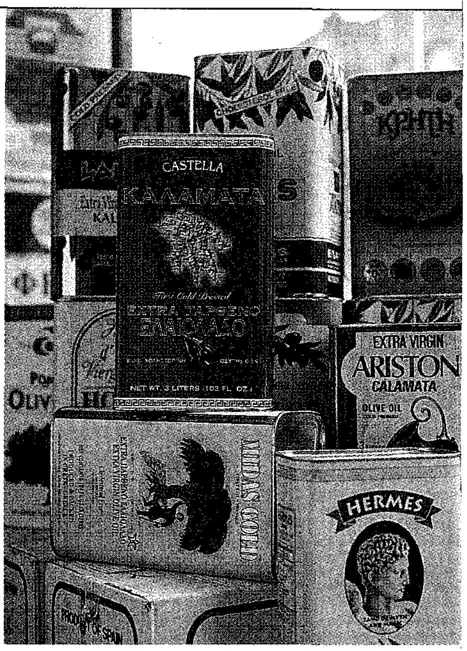
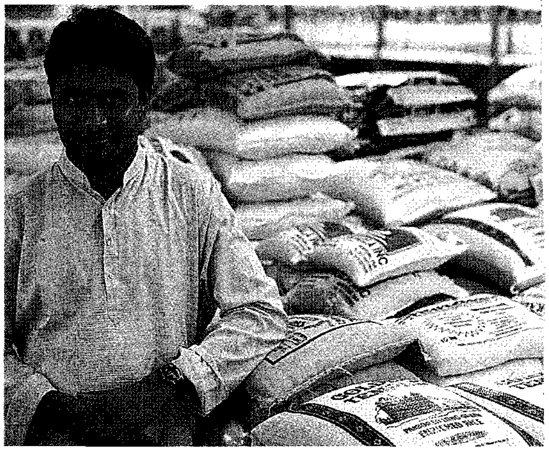


Mexican chilies, Italian cheeses, Greek olive oils, and Indian rices—the specialty food markets of Astoria offer you the world. By Anthony Leberto

A FEW YEARS AGO, TO SAVE MONEY, I left Manhattan and rented a studio apartment in the 30th Avenue district of Astoria, Queens. Being a foodie at heart, I dreaded moving to a neighborhood that I expected to be a gustatory wilderness. And at first there was a bit of culture shock, but before long I discovered the pleasures of exploring the neighborhood's multitude of ethnic-food markets, patronized by immigrants from India, Pakistan, Bangladesh, Mexico, Colombia, Greece, Italy, and Croatia. Not only do these shops sell the same imported produce, meats, cheeses, oils, vinegar, spices, grains, legumes, and prepared foods that I used to buy in Manhattan's specialty gourmet markets, but they also sell them at considerably lower prices. Within weeks, I learned that I could have my prosciutto and afford to eat it, too.



Because the 30th Avenue district is only fifteen minutes from Manhattan via the N train, it's easy to embark on your own culinary world tour. Begin at the **Hidalgo Grocery** (30-11 29th Street; 718-274-6936), named after the Mexican state where owner Carlos Sanchez and most of his products come from. Ignore the cramped and disheveled appearance, and check out Hidalgo's exotic assortment of more than a dozen chilies, from the familiar red and green jalapeños to the small yet powerful arbol verde. You'll also find a remarkable roster of dried peppers, including cascabel, guajillo, pulla, costeno, pasilla, and the smoky chipotle. His deli case is always stocked with fresh greens, like verdolagas and guansontle, great for sautéing; avocado leaves and fresh chamomile flowers, used for cooking and teas; and two types of sweet cactus (called nopales) that go great in enchiladas with black beans, tomatoes, and melted cheese. On weekends, fresh, spicy chicken and pork tamales are sold. Before you leave, try the spicy longaniza sausage made with guajillo chiles.

Just around the corner is **Janata Grocery** (29-28 30th Avenue; 718-274-1609). Jammed with school supplies, cooking utensils, and cleaning products, the store looks more like a general store than a food market at first glance. Take a closer look and discover a world of Bangladeshi and Indian products, like giant fresh okra; Indian beets (called muqi); and phoi, curly greens used for sautéing. Note, too, such staples as ghee (clarified butter from India); several types of chapati, or flat bread; and an abundance of grains and flours. But most impressive is Janata's selection of rice, a mountain of more than 30 types including aged

EXPERT TESTIMONY

Sound Advice

It's happening. You catch yourself singing along to Britney Spears's "Oops . . . I Did It Again," and you know all the words. That "alternative" Moby album you bought last summer is now the soundtrack to a Nissan commercial. Suddenly you feel a powerful urge to broaden your musical horizons. Irwin Chusid, champion of nonconformists everywhere, whose recently published book *Songs in the Key of Z: The Curious History of Outsider Music* (A Cappella Books) chronicles the work of decidedly non-mainstream artists like the Legendary Stardust Cowboy, Eilert Pilarm ("the Elvis of Sweden"), and Shooby Taylor, the Human Horn, suggests a visit to See Hear (59 East 7th Street; 212-505-9781), a downstairs shop packed with homespun and obscure fanzines, comics, magazines, and books devoted to all types of music, pop culture, and counterculture. "The place is a farmer's market for the First Amendment," says Chusid. "Here's where you find 'hard-to-find.' " After browsing a selection of publications that includes *Fresh Cow Pie*, a music quarterly written by a "North Dakota tractor-driving farmer," we're inclined to agree. EMILY GITTER

Photographed by Carina Salvi.

TIME TO CHANGE YOUR OIL Clockwise from top left, olive oil at Mediterranean Foods; Dave & Tony's; rice at Janata's.

Kalizira, basmati, jasmine, and Indian puffed rice. Owner Mohamed Uddin, from Bangladesh, also carries a wide variety of lentils—including green, red, yellow, and white—that are often hard to find. Uddin sells fresh spices too, including garam masala, coriander, turmeric, ginger, chili powder, fennel seed, and many types of Madras curry powder. Two massive freezers house imported fish, halal meats, and quail and pigeons.

Head east to 34th Street and the Greek emporium **Mediterranean Foods** (30-12 34th Street; 718-728-6166), where you'll find more than 25 varieties of cold-pressed, extra-virgin Greek, Italian, and Spanish olive oils. Owner Billy Tentolouris says his house-made pork sausage and his Cypriot-style meatballs are among the best-selling items, and after you've tasted them you'll understand why. The deli case is packed with 50 types of domestic and imported cheeses, including ten kinds of Greek feta. (For a salty-sweet late-summer treat, buy a wedge of hard, white haloumi, made from sheep's milk, and serve it with watermelon.) Mediterranean stocks twenty kinds of olives, including the large, green Naflion; the darker kalamata; Italian Gaeta; and the Spanish Alfonso. Don't leave without sampling volvi, the mild pickled onions that are a specialty of Sparta.

At the corner of 36th Street is the smaller, family-run **Artunian's International Foods** (35-27 30th Avenue; 718-726-8298), the place to go for freshly prepared Mediterranean specialties such as dolma, or stuffed grape leaves; taramasalata, a creamy carp-roe dip; tsatsiki, a mixture of yogurt, cucumbers, and garlic; hummus; tabbouleh, and zacusca, a Romanian dip made with eggplant and onions, olive oil, and tomatoes. Other highlights include owner George Artunian's pickles, mixed Naflion olives with garlic and coriander, garlic-stuffed olives, Romanian cheese pie, spanakopita, and baklava.

No visit to the neighborhood would be complete without a stop at **Dave & Tony Salumeria** (35-18 30th Avenue; 718-728-4850). This colorful shop offers many of the same products you would find in Little Italy, Bay Ridge, or Arthur Avenue, only at lower prices. Owners Frank Chimienti of Bari, Italy, and Joe Ciccarelli of Alife, near Naples, have operated the market since 1986. The small space is home to 30 imported Italian cheeses, including bufala mozzarella, fontina, Parmigiano-Reggiano, Pecorino Romano, Locatelli, mascarpone, and a 110-pound log of Auricchio provolone. Frank and Joe's homemade mozzarella and spicy, all-pork sausages are among the best in the city. They also sell homemade fresh pastas as well as dried brands like Divella and Barilla; three kinds of rice for risotto (Arborio, carnaroli, and vialone nano); and over 60 kinds of imported cookies, including Mulino Bianco and Paluani. The deli counter is truly magnificent, featuring logs of bresaola, soppresatta, capiccola, Calabrese soppresatta, domestic prosciutto, and finally, after years of its being banned in the U.S., mortadella, the original bologna.

On your way home, if you still have energy and appetite, grab some lunch at **Piccola Venezia** (42-01 28th Avenue; 718-721-8470), a Venetian-style trattoria with a 15,000-bottle wine cellar. After you've tried the grilled tuna steak served in an onion-and-balsamic-vinegar ragoût with sautéed kale, or the homemade bow-tie pasta with wild mushrooms cooked in grappa, you'll be ready to move to Astoria yourself. ▬

NAVIGATOR

Q. **Fifi's vet fees are ridiculously high, and I can't imagine what I'd do if she ever fell seriously ill. Whom, besides my parents, could I get to foot the bill?**

A. Bill and Hillary may not realize it, but animals need affordable health care, too. Don't laugh—your big, slobbery-though-lovable hound's hip replacement may cost less than Grandma's, but at the Animal Medical Center in Manhattan it will still set you back $3,200. And if your cute little kitty should ever need brain surgery, you're looking at another $3,000. The best way to avoid having to pull a Dr. Jack on your best bud—and not put a serious crimp in your personal spending habits—is to invest in pet insurance.

Pet plans work just like human ones. (And coverage details vary just as widely between companies.) **Veterinary Pet Insurance** (800-872-7387, www.petinsurance.com) is the oldest and largest provider, with 150,000 furry patients in its care nationwide. All major illnesses are covered (with a $40 deductible), but if your dog or cat has pre-existing, congenital, or hereditary health problems, it's out of luck. That includes, for example, your shar-pei's skin problems, and your bichon's heart condition, and your Labrador's bad hip joints.

If your prized poodle already has the sniffles and you want to sign up to save on future occurrences, **Premier Pet Insurance** (877-774-2273, www.ppins.com) covers preexisting problems after 90 days of wellness—but only if they're not serious or terminal. Unlike VPI, Premier doesn't have fixed reimbursements for each procedure, which helps if your vet is pricey, and it's the only company that covers spaying and neutering. But you'll have to look elsewhere if your dog is 9 or more years old.

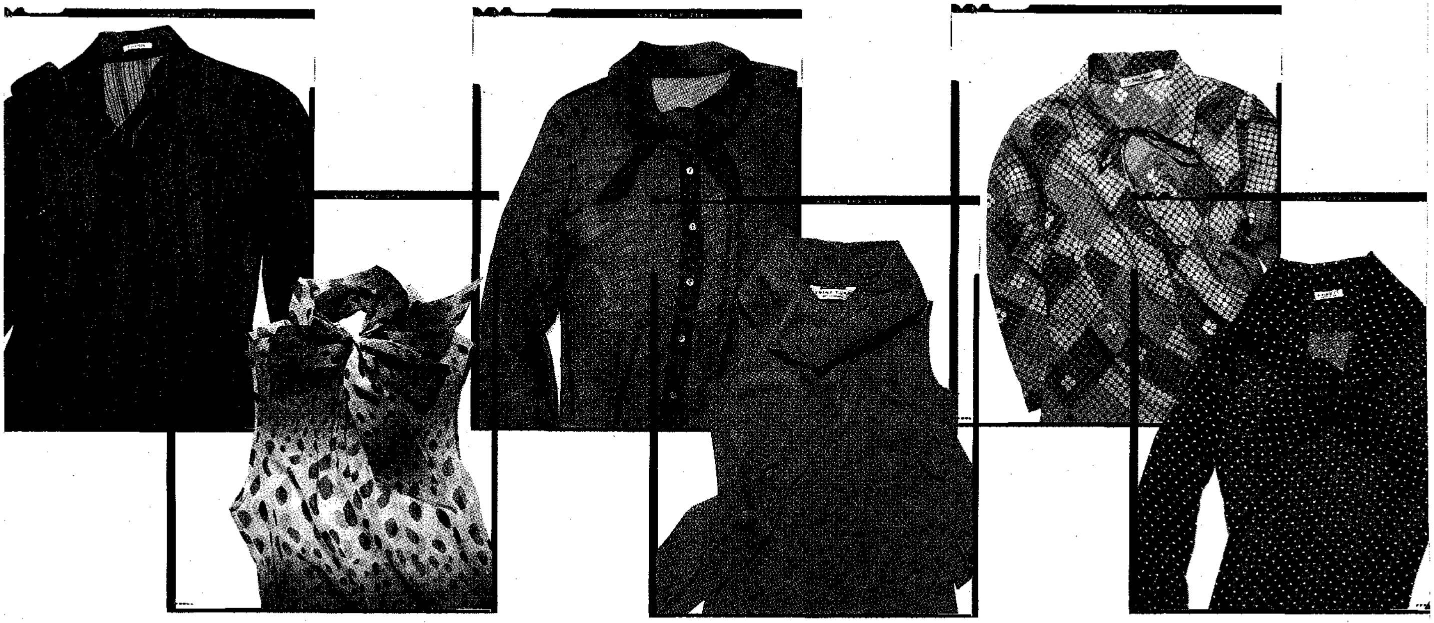
Preferred PetHealth Plus (1-888-424-4644, www.pethealthplus.com) could potentially save you serious cash if your animal has congenital or hereditary conditions, since both are covered. However, the maximum it will reimburse you over your pet's entire lifetime is a meager $5,000, unless you pay extra premiums (yearly) to double it.

Depending on your pet's age, the premium you'll have to pay each year for any pet insurance averages $200, which, VPI reminds us, making us feel terribly guilty, is simply "the price of a good night out." MONICA KHEMSUROV

SALES & BARGAINS **SHYAMA PATEL**

Bow Hunting

The silk-stalking district: *This year's tie-neck blouses make the cut as officewear and for evening-out dress-up. Skip the designer versions*—**and get yourself two.**



Top choices: From left, blouses by Sally Penn, A.B.S by Allen Schwartz, Kenneth Cole, Trina Turk, Free People, and H&M.

IT'S TIME TO RETIRE THOSE THREE-QUARTER-sleeve tees and cropped knits you've been living in—or at least relegate them to your weekend wardrobe. This fall, grown-up, ladylike blouses are no longer just for stewardesses and old-school socialites. They don't come cheap; Gucci's ultracovetable ruffled versions cost upward of $1,000 each. But pick from our selection and you'll have cash left for a pair of sleek, tapered pants to wear underneath.

Prints are the trendiest way to go—and they're a steal in synthetic fabrics. Try **H&M**'s sophisticated polka-dot top, for instance ($19 at H&M), or a geometric-print style from **Free People** ($40 at Urban Outfitters stores). Insist on real silk? We love **Kenneth Cole**'s groovy purple-and-pink blouse ($118 at Bloomingdale's) and would happily splurge for **Sally Penn**'s disco-chic black-and-gold number—it's pricier than the rest, but dressy enough to work as formal wear ($176 at Henri Bendel and Steven Alan). For a sexy evening look, pick a sleeveless blouse like **A.B.S by Allen Schwartz**'s wacky leopard-spotted top ($140 at Macy's) or a pretty turquoise shell from **Trina Turk** ($160 at Trufaux).

Henri Bendel, 712 Fifth Avenue, at 56th St. (212-247-1100); Steven Alan, 60 Wooster St. (212-334-6354); H&M, 640 Fifth Ave., at 51st St. (212-489-8777); Trufaux, 301 W. Broadway (212-334-4545).

Picks of the Week

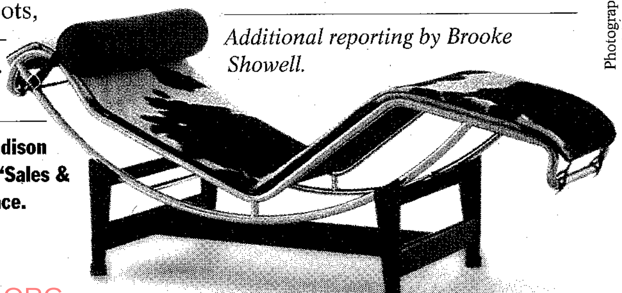
Cassina USA is taking up to 70 percent off floor samples of sleek modern and contemporary furniture—reproductions of iconic styles (like Corbusier's chaise, pictured) and new designs. Prices are from $80 for a Philippe Starck chair to $2,300 for a Frank Lloyd Wright table. *155 E. 56th St. (212-245-2121); A.E., M.C., V.; Thurs. 10–8, Fri. till 6, Sat. till 5; 9/7–9/9.*

Showroom Seven's sale offers hip, youthful women's samples from designers like Alice Roi, Ghost, Kitty Boots, Petro Zillia, and Whistles—all for about 60 percent off. Prices are $10–$500. *498 Seventh Ave., twenty-fourth floor (212-643-4810); A.E., M.C., V.; Mon.–Sat. 10–7; 9/5–9/15.*

Crown Crafts and Goodwin Weavers are putting a showroom full of traditional, homey cotton throws (boucle and pictorial styles) and needlepoint pillows on sale for $40 or less (were up to $200). *1185 Sixth Ave., at 47th St., seventh floor (212-824-2680); cash only; Wed.–Fri. 10–7; 9/6–9/8.*

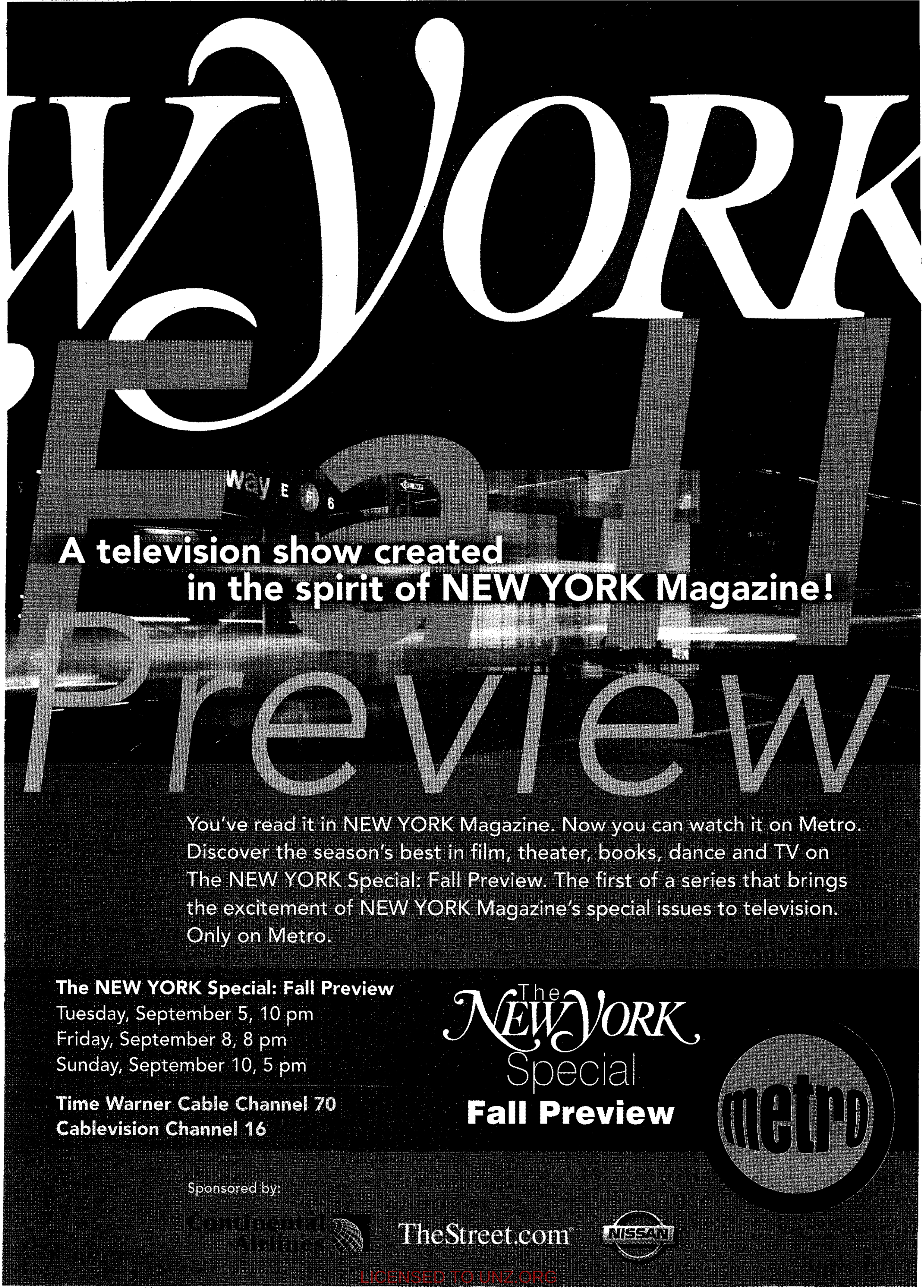
OM Yoga Center is throwing in a free $130 ten-class card for a friend if you buy one for yourself—meaning that each of you can get in on the studio's Vinyasa-style lessons for only $6.50 a pop. *135 W. 14th St., second floor (212-229-0267); A.E., M.C., V.; 9/5–9/30.* ▬

Additional reporting by Brooke Showell.



Photographs: top, Michele Gasti; bottom, courtesy of Cassina U.S.A.

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



NEW YORK

Fall Preview

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The NEW YORK Special: Fall Preview
Tuesday, September 5, 10 pm
Friday, September 8, 8 pm
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The NEW YORK Special
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SMARTCITY

BEAUTY

Sugar Fix

Want to lose those deep laugh lines for good? Your only recourse may be to fill them. The search for optimal filler has led science to cow collagen, human fat—even processed cadaver material. But the effects of collagen fade after a month or two, and some patients are allergic to it; your own fat has to be harvested; and frankly, injecting reconstituted dead people is a concept that's a bit hard to take—even in the name of beauty. So a growing number of doctors are using sugar gel, technically known as hyaluronic acid. It lasts longer than collagen, and won't produce an allergic reaction. "Fifty percent of sugar gel remains for a year after it has been injected," says plastic surgeon Dr. Stephen Bosniak, who with his partner, Dr. Marian Cantisano-Zilkha, dispenses the gel at the Equinox spa and at his Upper East Side practice. "Although," he sighs, "people always seem to find new areas they want to fill."

Japan Society

American women have been cribbing Asian women's style for decades, from wearing socks with sandals to securing updos with chopsticks. Now they can copy their beauty rituals too, thanks to a bumper crop of skin- and hair-care lines making their U.S. debut. Komenuka Bijin's facial-cleaning powder from Japan is made of rice bran, which has a natural bleaching property that works to even out a yellow cast in the skin ($40; available at Sephora). Two Girls talcum powder has a rose scent as delicate as its packaging ($25; available by calling Scarlett, 800-862-2311). Wu, a Chinese herbal skin-care line sold at Henri Bendel, uses ancient remedies such as gromwell (a purifying herb) and ginkgo (a natural astringent). Don't want to stop at your skin? Salon Ishi (70 East 55th Street; 212-888-4744) has introduced IOI Beauty Care, a—what else?—green tea–scented hair-care line. KRISTINA RICHARDS

米ぬか美人
洗粉
肌にやさしい
洗顔石けん
KOMENUKA BIJIN FACIAL CLEAN POWDER

BY BETH LANDMAN KEIL

tarte
sunkissed
tarte
tarte

Sweet Tarte

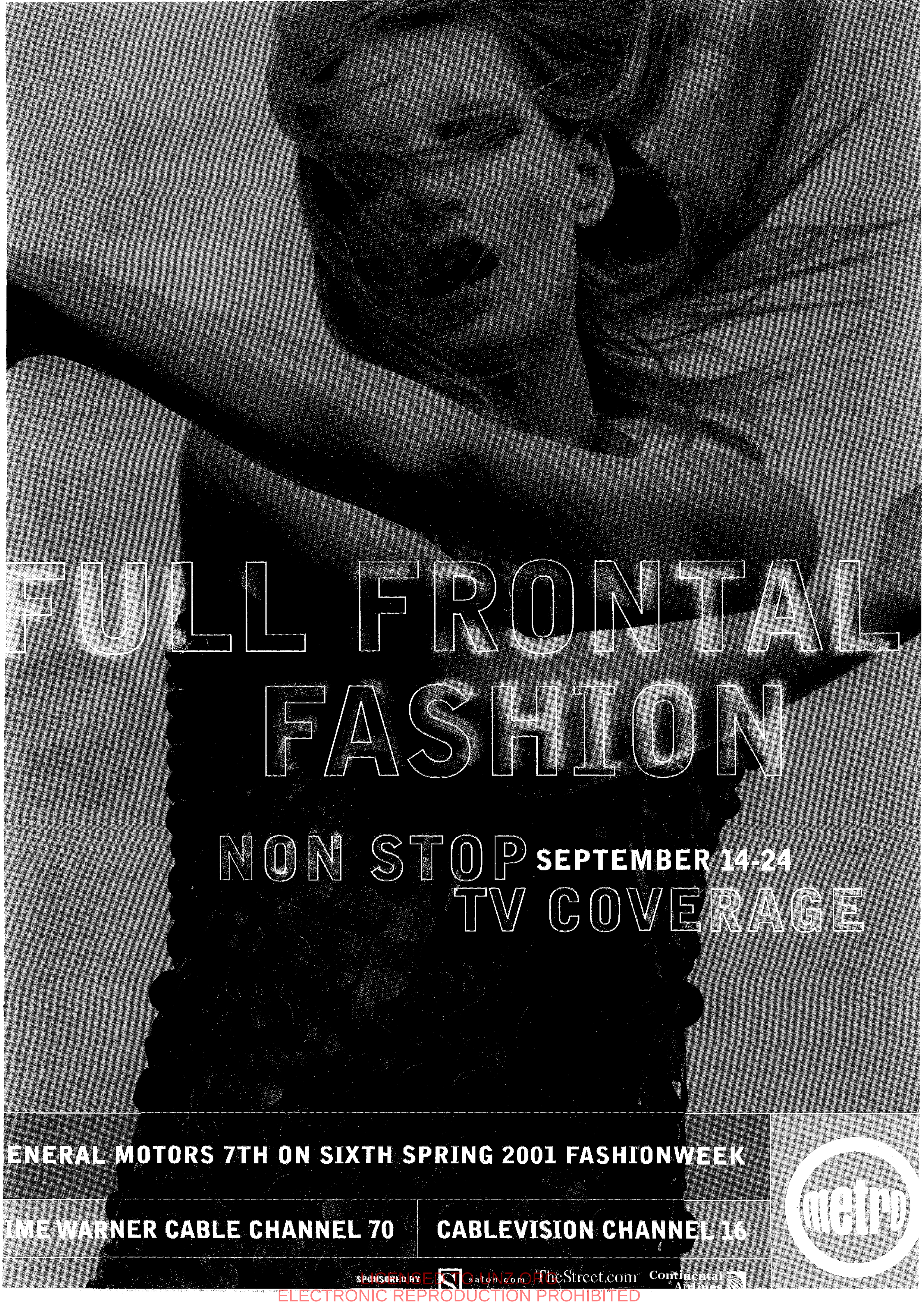
With ladylike looks storming the fashion scene this fall, interior designer Maureen Kelly and her partner, Troy Surratt, a protégé of celebrity makeup artist Kevyn Aucoin, decided to mine the sassy side of beauty. And so was born Tarte, a saucy new cosmetics line debuting at Henri Bendel and Beauty.com this fall. The shade range is mind-boggling (40 wet/dry eye shadows! 27 lipsticks! 18 shades of lip gloss!); the lavender *faux*-leather compacts could be mistaken for tiny clutch bags; and the products have been executed with a keen if tongue-in-cheek eye for detail: Gold Digger Shimmer Powder smells like champagne, and Sunkissed Cheek Stain (a giant Chapstick-like bronzer) has a Coppertone-inspired scent. "Makeup should be easy and fun to use," says Kelly. "It isn't brain surgery." Amen. SARAH BROWN

Saved by the Gel

DENT+Aid
Dental Emergency Kit

When midtown-based dentist Dr. Theodore Aaronson got those emergency "I lost my filling" calls from patients on weekends, he always tried to suggest stopgap measures to tide them over until regular business hours. "They didn't want to come into the office from wherever they were—and neither did we," he explains. So he developed the DentAid dental-emergency kit, which includes a paste to replace loose caps and lost fillings, dental wax to cover sharp corners of chipped teeth or braces, an oral-wound-cleansing concentrate, a mouth mirror, gauze, a pain-relieving gel, and, of course, floss and a travel toothbrush. The kit will be available in November at Duane Reade, Rite Aid, and Kmart for $14.95, but for now it can be ordered in a swankier case for $29.95 by calling Practicon Catalogue (800-959-9505).

Photographed by Michael Kraus. Illustration by Neryl Walker.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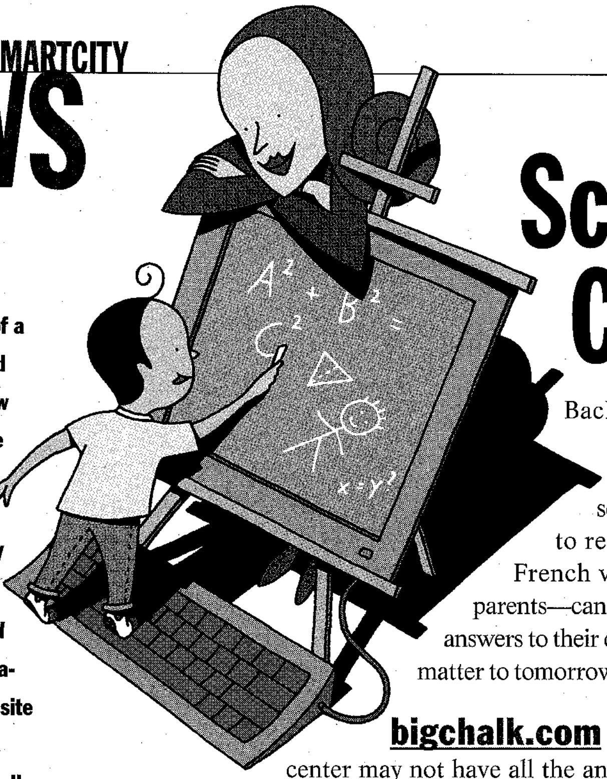


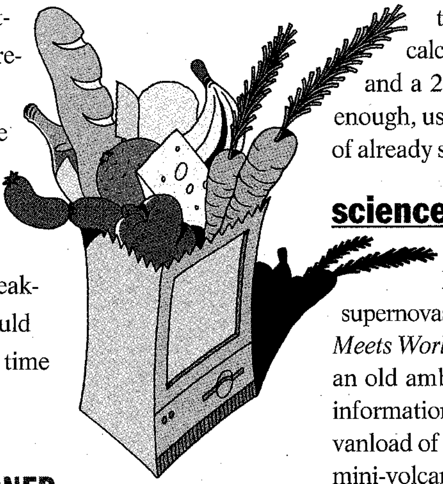
Skin Screen

Is sitting in front of a computer all day good for your skin? It could be, if you're staring at myskinMD.com, a new dermatology site that offers expert skin-care tips, a medical library, and, of course, shopping. Part interactive beauty magazine (skin-type profiling, location-specific UV index), part encyclopedia (a glossary of 6,000 ingredients in common products), and part support network (dermatologist references), the site sells pricey skin-care products—Stephen Knoll, Mustela, and Peter Thomas Roth—generally sold only at spas.

because
healthy skin is
beautiful skin
profile your skin
experts

Cart.com

In a city ruled by overpriced gourmet markets, underwhelming corner delis, and cramped not-so-supermarkets, grocery shopping has all the appeal of trying to catch a cab at rush hour. Ordering online is an obvious solution—only most services charge so much for delivery that it's cheaper to eat out. **YourGrocer.com**, a New York–based bulk delivery service, charges just $5 to deliver your order by operating like a virtual warehouse club with no membership fee. The selection isn't as good as at Gristedes, but if you're willing to change breakfast cereals, you should save at least enough time to cook a meal.



BY HILLARY ROSNER

School Clicks

Back in the old economy, kids nervously gnawed their pencil erasers as their fathers scratched their heads and tried to remember how to conjugate French verbs. Now students—and parents—can just jump on the Web to find answers to their questions. But do grades even matter to tomorrow's venture capitalists?

bigchalk.com This overstuffed learning center may not have all the answers, but it can show you where to get them from reliable sources. Homework Central lets users search for help by specific subtopic, and an "Ask the Experts" section shows students where to question a solar physicist, a Shakespeare scholar, even a Holocaust survivor. BigChalk.com also has links to student resources, from college-prep courses to poetry contests.

nytimes.com/learning/students A great starting point for inquiring minds in grades 6 to 12, the New York *Times'* Student Connections site turns the newspaper of record's resources into a streamlined learning lab. One standout feature turns current events into a virtual globe of knowledge by highlighting vocabulary words and country names in headline news and linking them to an online dictionary and atlas. The site also lets students pose questions to *Times* reporters and offers its own recommended links for homework help Web-wide.

HomeworkCentral
search
go!
What is this?
coming soon

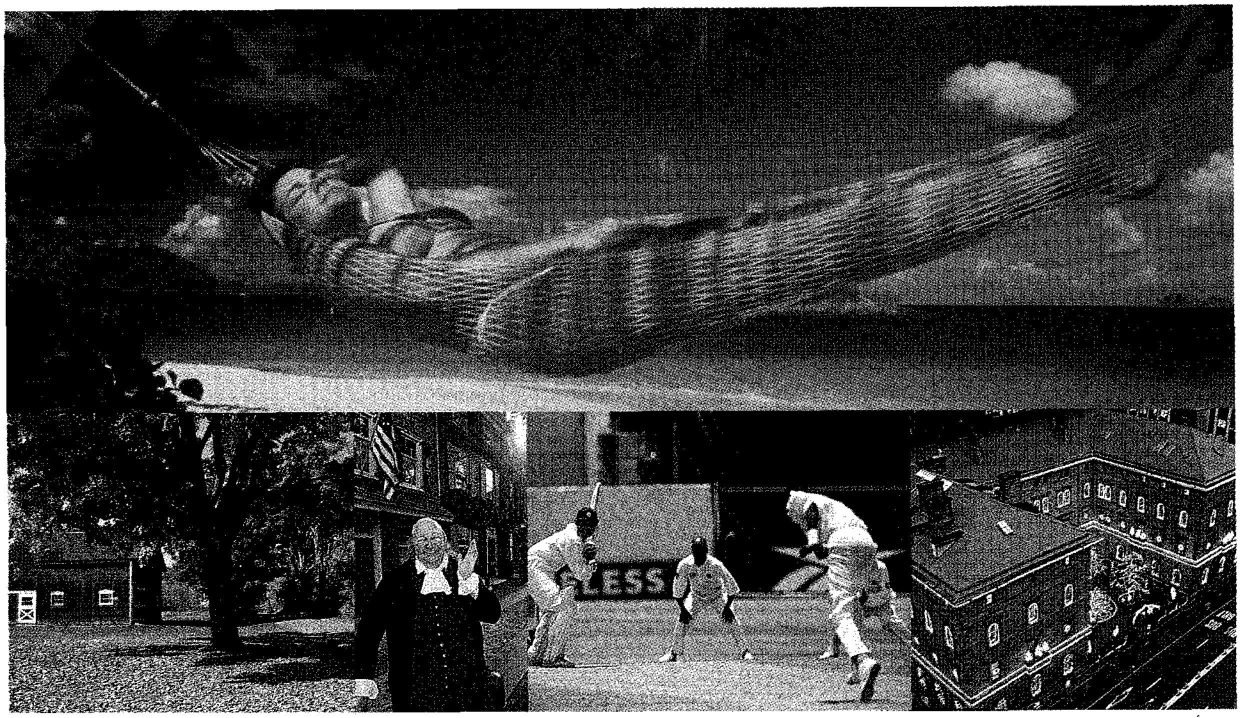
gomath.com It's all math all the time at this number-happy site, which tackles everything from basic multiplication on up to trigonometry and calculus. GoMath.com offers automated solutions to simple problems and a 24-hour tutor reply service for tougher ones. If that's not quick enough, users can post problems on the bulletin boards or browse archives of already solved problems that come with explanations as well as answers.

sciencebob.com Just because you're a famous child actor doesn't mean you get to skip out of chemistry class. That's where "Science Bob" Pflugfelder comes in: The science tutor to young Hollywood supernovas like Jonathan Lipnicki of *Stuart Little* and Danielle Fishel from *Boy Meets World* now takes his lessons around the country in a mobile lab built in an old ambulance. On his Website, Bob answers questions and provides information about animals, plants, weather, space, and more. He also has a vanload of suggested at-home experiments, including a balloon rocket and a mini-volcano. Where was he when the Brady volcano overflowed?

Illustrations by Ingo Fast.

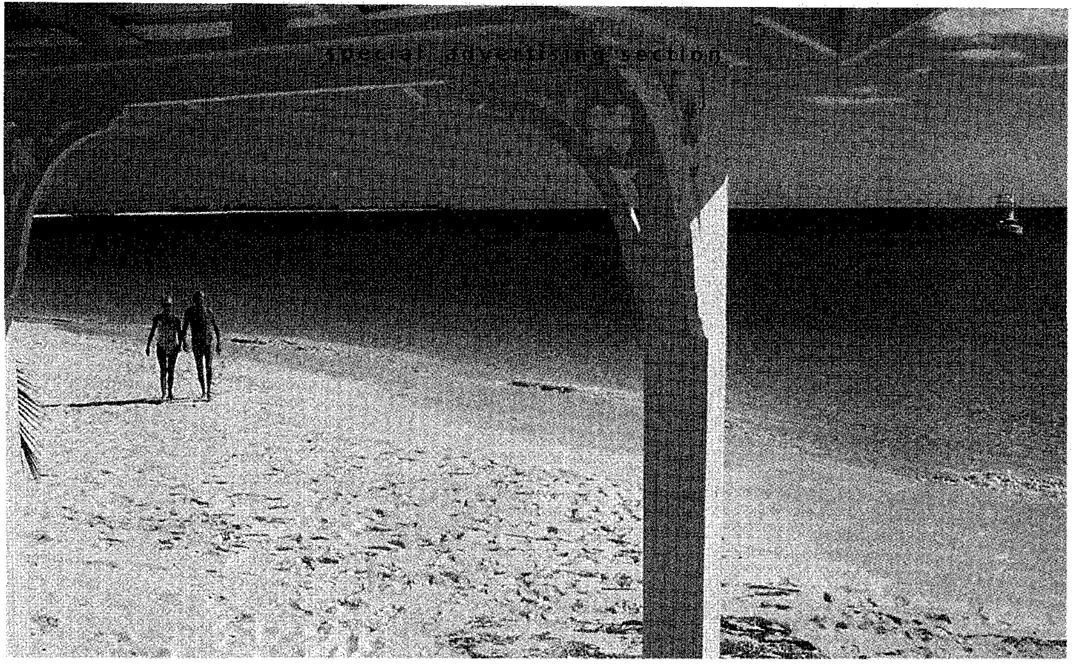
FALL GETAWAYS

Your autumn escape awaits



Autumn is the best time to get away. The weather softens. Crowds diminish. Mother Nature puts on her spectacular foliage show. Fall benefits even those bound for the city – the theater and concert seasons kick into full swing, exciting museum and gallery shows debut, the days are mild and evenings crisp. And, perhaps Fall's best lure is this: reduced rates. So why not...

Beverly Hood Allen **Creative Services Director** Christy Casamassima **Editor**
Bolle Design **Creative** Mitch Kaplan **Writer** Lory Conklin **Research**



Nassau – The Bahamas

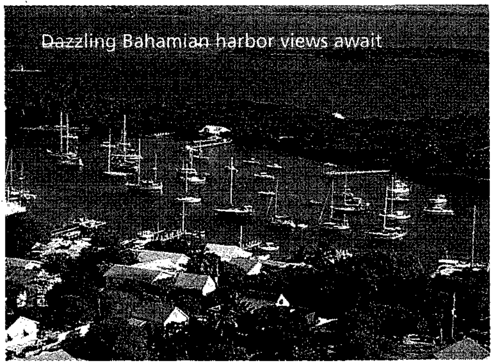
The Bahamas proffer a beautiful enigma. They're Caribbean, but they're not in the Caribbean. They're tropical, but consistently balmy. They seem distant, but sit just off the eastern Florida coast. They're a treasure. And, of all the Bahamas, Nassau shines brightest. Pristine beaches, duty-free shopping, posh resorts, dazzling casinos, exciting attractions, historical landmarks, and all manner of water and land sports are here. And history – colonial mansions, cathedrals, 18th century fortresses and the magnificent Queen's Staircase – 66 steps that climb to an unforgettable view.

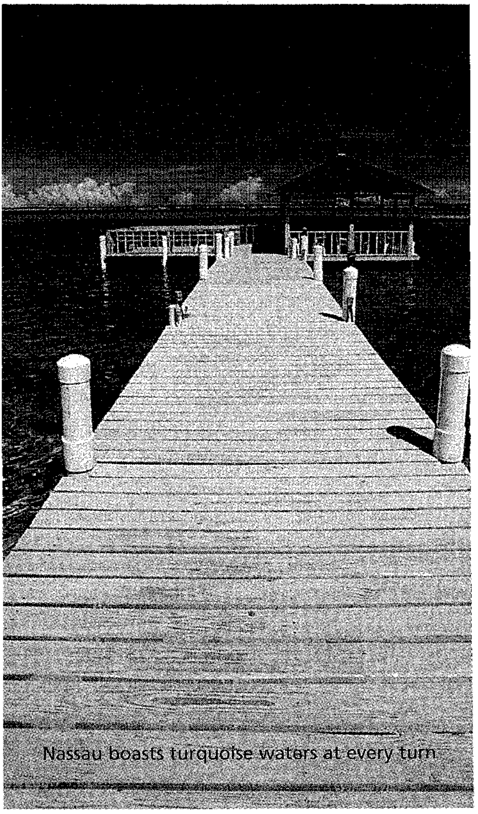
Almost as unforgettable as the "must-do" menu. Relaxing must-dos, as in "We must laze on the beach today and take a dip in those miraculous blue-green waters." Or, like dropping a fishing line from the hotel pier. Exhilarating must-dos, like piloting a windsurfer or sailboat. Like plying the sea for large trophy fish (more than 50 fishing records have been set in these waters – you'll surely get that "big one"). Like submerging where shallow water and massive coral reefs combine to create sublime snorkeling for all abilities, revealing caverns, bonefish, barracuda, spotted eagle rays, and exquisite coral clusters.

Staying ashore is must, as well. Rent a bike and see the less-traveled areas up close. Take along plenty of water and a readily-available detailed Island street map. Another path to local secrets – horseback. Even inexperienced riders can enjoy the deep woodlands and marvelous deserted stretches of beach. Rather shop? Good. It's all here, from the foremost Bahamian creations at Straw Market to fine clothing, jewelry, and – luxe goods. Golfers love the courses designed by Robert Trent Jones, Dick Wilson, and others. Tennis courts abound. Book the "Bahamas Getaway" package with your American Express card, from September 1 through December 16, and instant discounts are yours. Visit the Web site at www.bahamas.com or call 1-800-4-BAHAMAS for details.

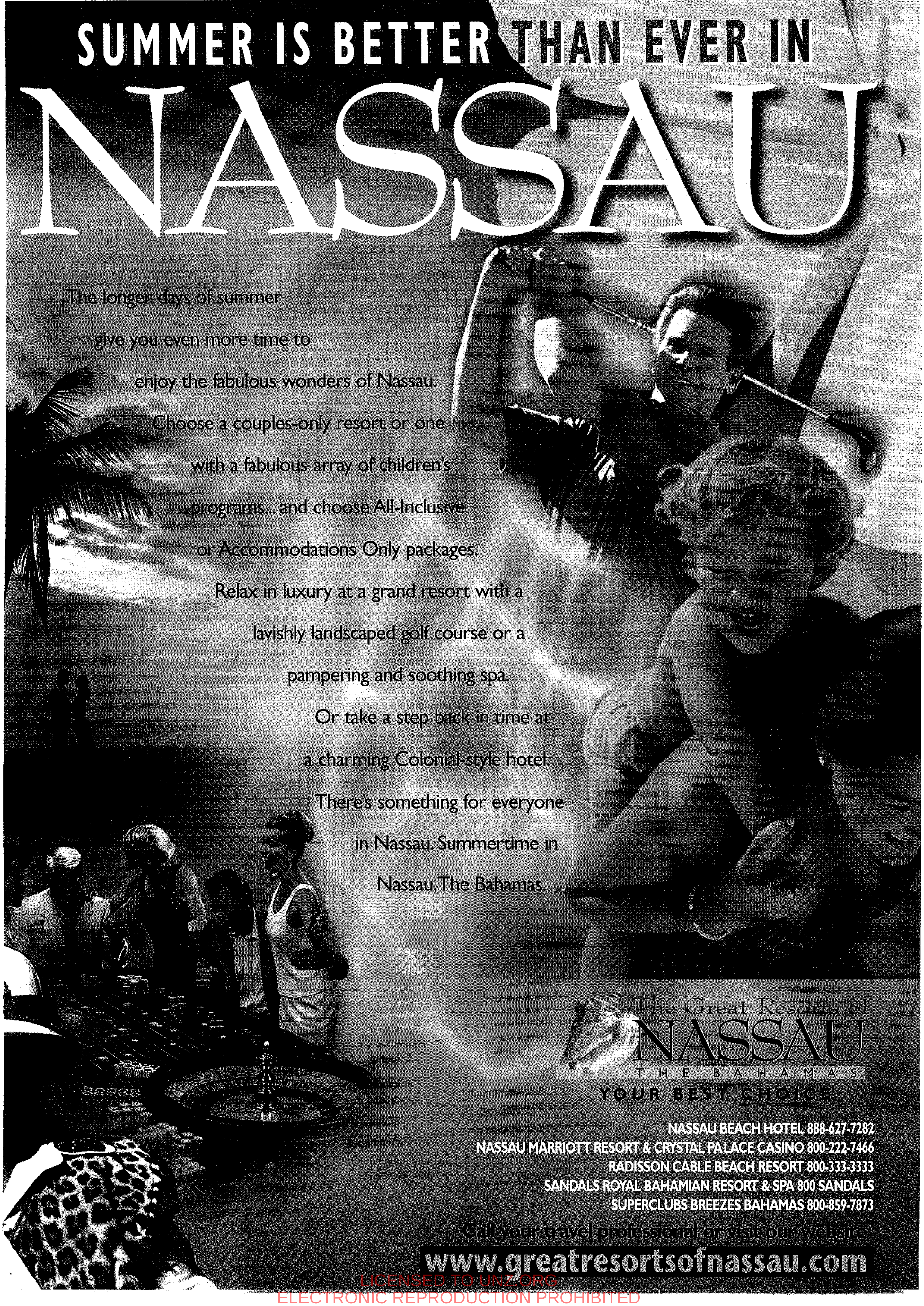
What follows is a selection of sumptuous Bahamas resort hotels:

- **The Radisson Cable Beach** (1-800-333-3333 or 242- 327-6000) sits on seven lushly landscaped acres, with 1,000 feet of fine-sand beach. A beautiful 7,040-yard golf course is complemented by all water sports, six restaurants, and five bars and lounges. Each of the 700 rooms and suites boasts a balcony and terrific view. During Fall, Radisson land-only rates drop up to 20 percent.
- **The Marriott Nassau Resort & Crystal Palace Casino** (1-800-222-7466 or 242-327-6200) has 867 deluxe rooms with a private swimming lagoon and beach. Indulge in 12 food and drink venues, a health club, one of the Caribbean's largest Casinos, and the spectacular Rainforest Theatre for a nightly extravaganza.
- **Sandals Royal Bahamian Resort & Spa** (1-800-SANDALS OR 242-327-6400) accentuates elevated guest services and amenities. Every imaginable pleasure unfolds in grand abundance: seven swimming pools, two with cascading waterfalls and swim-up bars; eight gourmet restaurants; 406 luxurious rooms, 240 suites; a full-service European Spa; golf nearby, nine bars and a state-of-the-art watersports complex. Save $555 per room on stays of six nights or longer, on regular room rates starting at $1,950 per couple.


Dazzling Bahamian harbor views await


Nassau boasts turquoise waters at every turn

On the cover: Benjamin Franklin photo by Bob Krist



SUMMER IS BETTER THAN EVER IN

NASSAU

The longer days of summer give you even more time to enjoy the fabulous wonders of Nassau. Choose a couples-only resort or one with a fabulous array of children's programs... and choose All-Inclusive or Accommodations Only packages. Relax in luxury at a grand resort with a lavishly landscaped golf course or a pampering and soothing spa. Or take a step back in time at a charming Colonial-style hotel. There's something for everyone in Nassau. Summertime in Nassau, The Bahamas.

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SUPERCLUBS BREEZES BAHAMAS 800-859-7873

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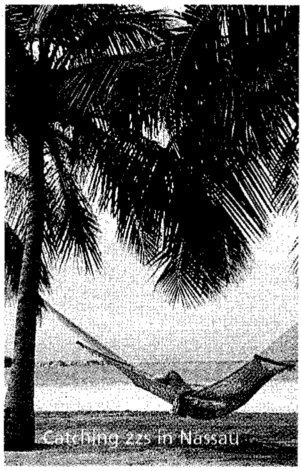
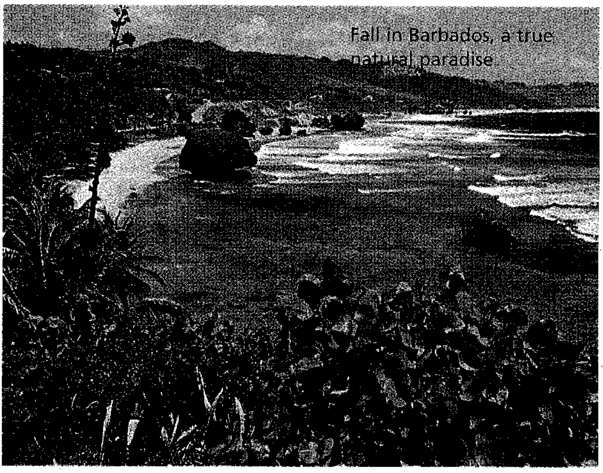


Catching zzs in Nassau



Fall in Barbados, a true natural paradise

- **Breezes Bahamas** (1-877-467-8737 or 242-327-6153) is the only Super-Inclusive resort in The Bahamas. Its 400 rooms and suites sit lazily on a quiet beach where sea birds' gentle calls carry worries away with the tide. Yet, a short beach stroll leads to dazzling casino excitement. Breezes' three restaurants, Hurricanes Disco, a full fitness center, windsurfing, sailing, kayaking, water-skiing, scuba diving, and free in-pool scuba lessons are just the beginning. The fun has no end.
- **Nassau Beach Hotel** (1-888-627-7282 or 242-327-7711) is set on a magnificent white beach with 403 rooms, five restaurants and two lounges. The Crystal Palace Casino is a short stroll away – if you can wrest yourself away from the two swimming pools, six tennis courts, fitness center, kayaking, snorkeling, windsurfing, catamaran sailing, The King & Knights Night Club's Bahamian Revue, and the live band and dancing at Cafe Johnny Canoe Rainforest Theatre.

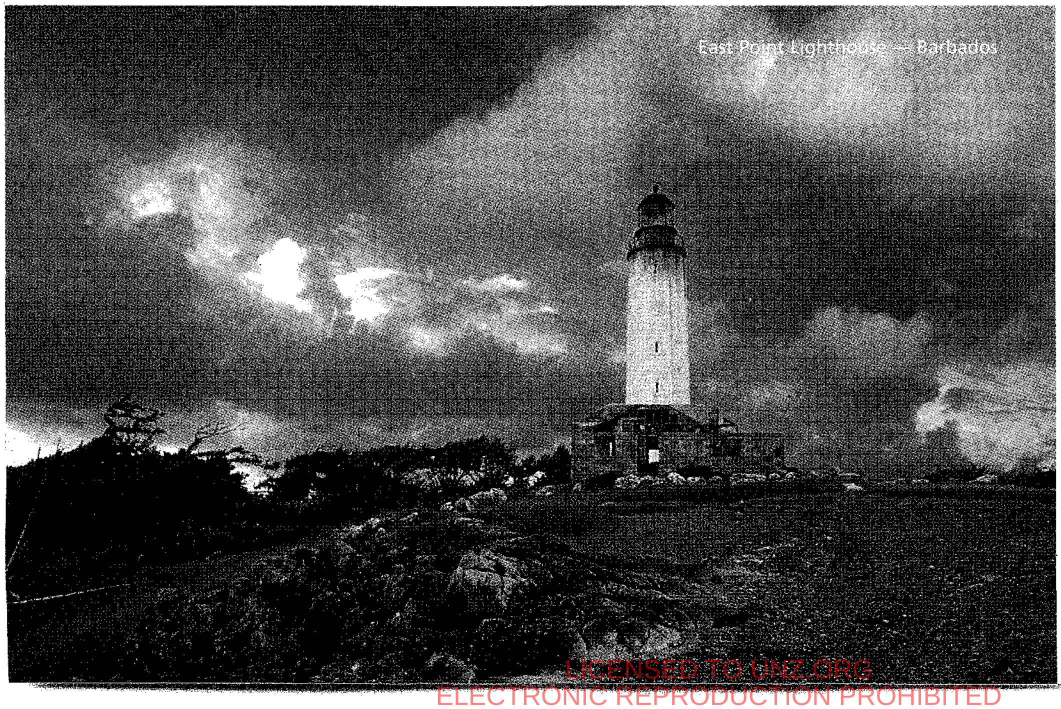
Barbados

In Barbados, a whisper from the northeastern South American coast, the temperature holds comfortably between 75 and 85 degrees year-round. 'Nuff said about the climate. Now, about the environment...there's simply no place to rival Barbados for nature's full range. How about beaches both calmly Caribbean and actively Atlantic? The result – fine swimming and sunning on the west coast, and superior ocean surfing, windsurfing, and body surfing on the east coast. On higher ground, the rain forests of Joe's River harbor hiking trails on Hackleton's Cliff that yield breathtaking ocean views, while The Barbados Wildlife Reserve offers glimpses of the Barbados Green Monkey, among other exotic animals. Even the underground inspires awe. Harrison's Cave reveals a unique collection of subterranean formations, stalactites, stalagmites, waterfalls, and cave showers; Animal Flower Cave is home to unique flower-like sea anemones.

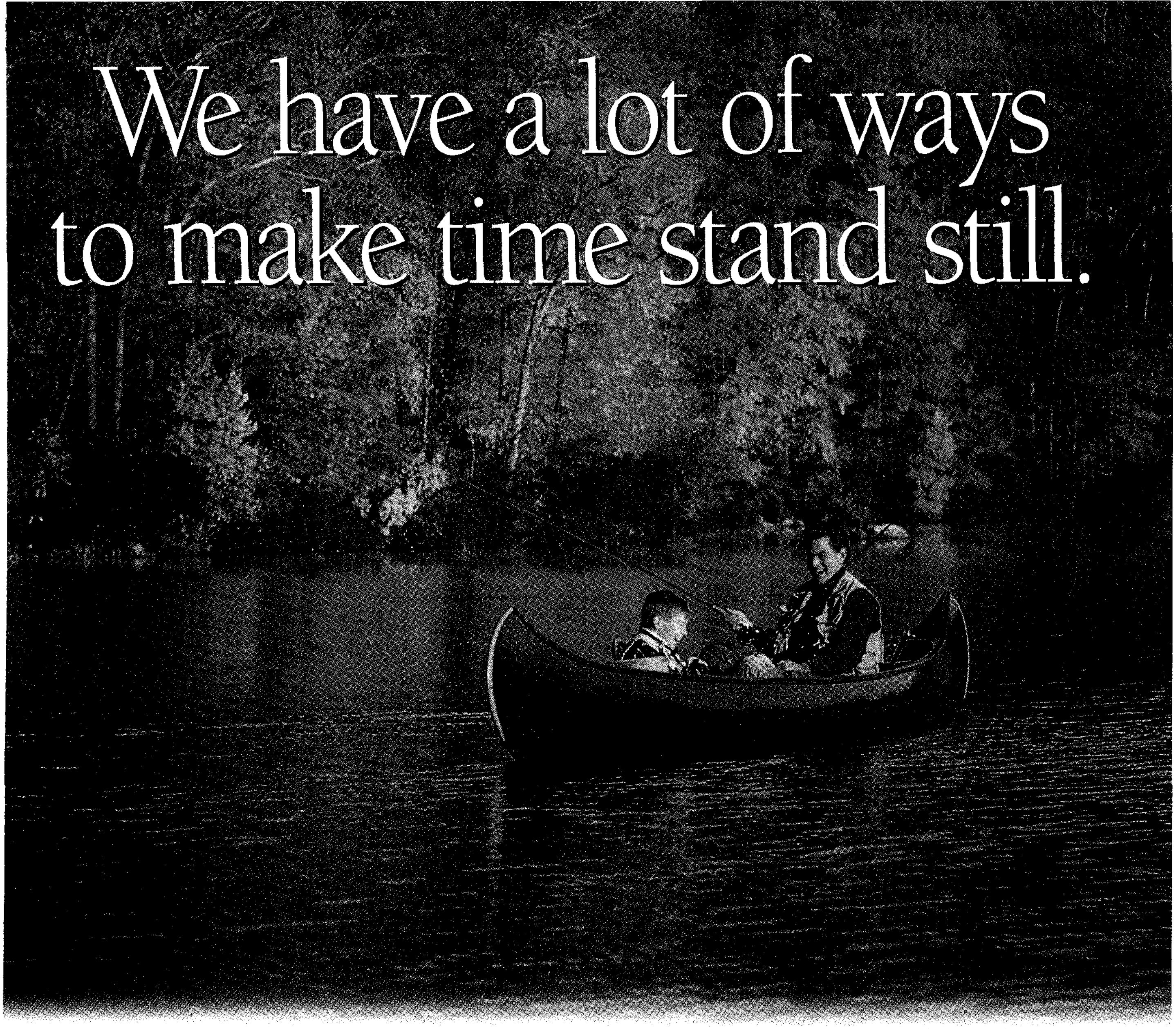
History buffs relish Barbados. The island's old sugar plantations divulge glimpses of a lifestyle that has become storybook stuff. The new Heritage Passport Program affords visitors special access to National Trust sites; pay full admission to one of four sites, such as the sublime Andromeda Botanic Gardens, and get free admission to any of four others, including the Morgan Lewis Sugar Mill and the Arbib Nature & Heritage Trail.

World-class golf pervades the island, but this fall you can be among the first to play the championship-quality Barbados Golf Club. Nine holes opened in summer; the second nine can first be savored by autumn visitors. Meanwhile, the Fall events calender is highlighted by the October Pan in Paradise Festival, which draws steelbands from around the world, and the National Independence Festival of Creative Arts, which runs throughout November, culminating in a massive gala on Independence Day, November 30th.

All this, plus incredible dining, shopping and nightlife, on an island that measures a mere 21 miles long and 14 miles wide. And, it can all be enjoyed most affordably through the Super Saver Program that includes round-trip airfare, accommodations at select hotels, free transfers, one free night on a five-night stay, daily full breakfast, a complimentary dinner at one of many fine restaurants and savings on car rentals, tours and attractions. Call 1- 888-BARBADOS (1-888-227-2236) or visit www.barbados.org for more information.



East Point Lighthouse — Barbados


We have a lot of ways to make time stand still.

Worthington Forest, Warren County

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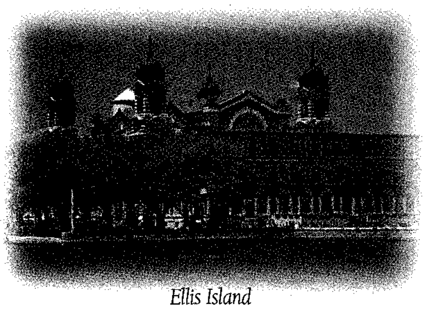

Ellis Island

Atlantic City

And no visit would be complete without a ferry trip to historic Ellis Island. Or who could resist the nonstop excitement of Atlantic City? For an extra measure of romance, nothing matches a horse-drawn carriage ride on the streets of Victorian Cape May.

We also have world-class shopping, antiquing, craft fairs...and more.

*New Jersey. There's a world of surprises waiting for you. For a **FREE Travel Guide**, call **1-800-VISIT NJ, ext. 1410**, or visit our Web site at **www.visitnj.org**.*

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Puerto Rico

The Wyndham El San Juan Hotel & Casino

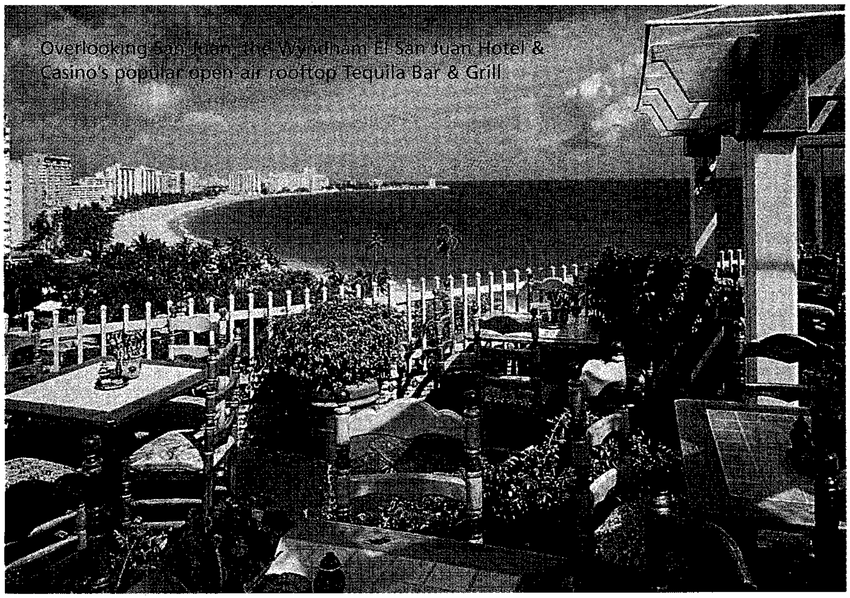
Is this a fun place, or what? Consider the special "Celebrity Package." You register as – and are treated as if you actually are – the celebrity of your choice. Recently folks have come as John Travolta and Nicole Kidman, Frank Sinatra and Dean Martin, and Prince Charles and Camilla Parker Bowles. Your celebrity names are even embroidered on your room bathrobes. Definitely a fun place. Indeed, this must be the most happening place in Puerto Rico. Doubters need only show up on a Saturday at midnight. A thousand people will be there to keep you company, strolling the vast Palm Court lobby, an antechamber that stretches two football fields in length. The El San Juan is the place to see and be seen. It's the closest thing in today's Caribbean to Havana in its heyday.

A cool $130 million in recent renovations has only made this gem more brilliant, including the incredible lobby with its hand-carved mahogany ceiling and rose-marble walls and floors. Needless to say, the lavish European-style casino was made dazzling enough to defy description. And the guest rooms are suitable for royalty – or whatever other celebrities appear!

But, back to that lobby. Free entertainment highlights each evening. Traditional Puerto Rican folk bands and dancers perform on Mondays and Wednesdays, classical and jazz piano on Tuesdays, and it's big band "Havana Night!" on Thursdays and Fridays. Sundays feature The Puerto Rican Philharmonic Orchestra performing Pops Concerts. And Saturday? People watching. For on Saturday night all San Juan comes to the hotel stunningly dressed to stroll, window shop, or dine at one of the nine restaurants and 15 lounges. Restaurants that range from New York's famed The Palm, to Italian, Japanese, Chinese, a French bistro – well, you get the idea. The Cigar Bar is simply unforgettable.

And during the daytime? Bask on the white sands of the city's finest beach. Hit the Olympic-sized pool, play tennis, shop at the gallery of fine boutiques, or visit nearby Old San Juan.

Rates plummet by nearly a third during autumn, and things like dinner reservations become much easier to get – especially now that you're John Travolta for the weekend. For information on the Fantasy Celebrity Package or any of El San Juan's action, call 1-800-996-3426 or 787-791-1000.



Overlooking San Juan, the Wyndham El San Juan Hotel & Casino's popular open-air rooftop Tequila Bar & Grill

Florida

Think Florida, and beaches jump to mind. Why not? The peerless peninsula has 1,200 miles of them. And maybe images of theme parks. But, there's so much more. History, an incredible array of nature preserve, divers culture, and myriad athletic pursuits.

History? Spanish colonists first came to Pensacola in 1559, and St. Augustine is the nation's oldest continuously occupied European city. Eatonville was the country's first incorporated African American community. Ybor City burgeoned a century ago as a cigar-making capitol. Native American villages, including those of the Miccosukee and the Seminole in the Everglades, reach back deep in time. Settlers from Spain, England, Africa, the Caribbean, and South America have left their stamp all over Florida.

Frolicking in Florida

And nature. Of Northwest Florida's 40-mile Gulf Coast, more than half is preserved in federal and state parks. North Central Florida's coastline is an undeveloped trove of winding rivers, vast forest tracts and shallow saltwater estuaries. Central West Florida is the "Nature Coast," where manatees swim with you or, at Homosassa Springs State Wildlife Park, you can mingle underwater with thousands of exotic fish. The Central East Region's 220-mile Merritt Island National Wildlife Refuge protects more endangered species than any U.S. refuge. And, Southwest Florida holds some 10,000 uninhabited islands, the nation's largest federally protected marine estuary and Florida's "final frontier," Everglades National Park.

Okay, about those theme parks. You know the names – Disney World, Epcot, Disney-MGM Studios, Universal Studios Florida. And now the newest – Discovery Cove by SeaWorld, Universal Studios

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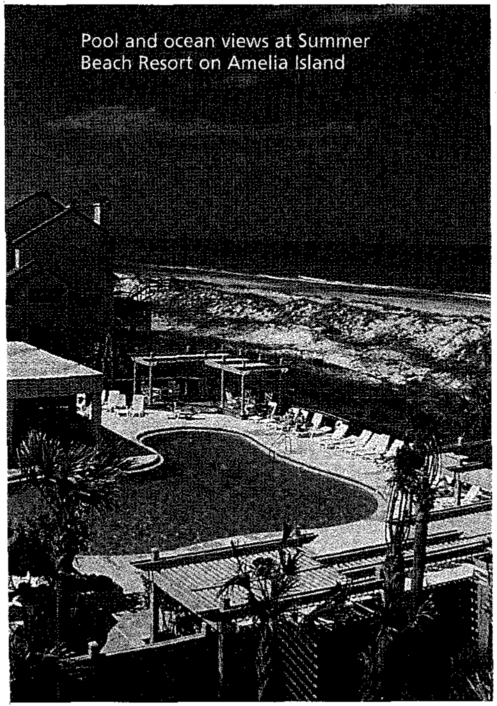
Islands of Adventure, and Disney's Animal Kingdom. Or the classics, – Cypress Gardens, with its stunning floral displays and world-famous waterski shows, and Busch Gardens Tampa Bay. Crowded? Not in autumn. Just for kids? No way. But, they will unleash the child in you, no matter what your age.

Is there high culture in the Sunshine State? Try Tampa's Museum of Art, St. Pete's Salvador Dali Museum, or Sarasota's amazing 17th century Baroque art collection, ballet, opera, theaters, and myriad art galleries. Miami, of course, mixes all cultures – high, low, ethnic, or pop. And, The Keys, that island string leading to the country's southernmost point, have a culture all their own, delightful brew of history, art, awesome scenery, legendary fishing and, well, eccentricity.

It's all Florida. Big cities, tiny towns, wilderness, untrammeled beaches, amusement-rich beaches, quaint inns, huge resorts, rolling hills, hundreds of golf courses, miles of bikeways, and shopping and dining of every description. Call 1-888-7FLA-USA or visit www.flausa.com to create your perfect sunshine getaway.


Pool and ocean views at Summer Beach Resort on Amelia Island

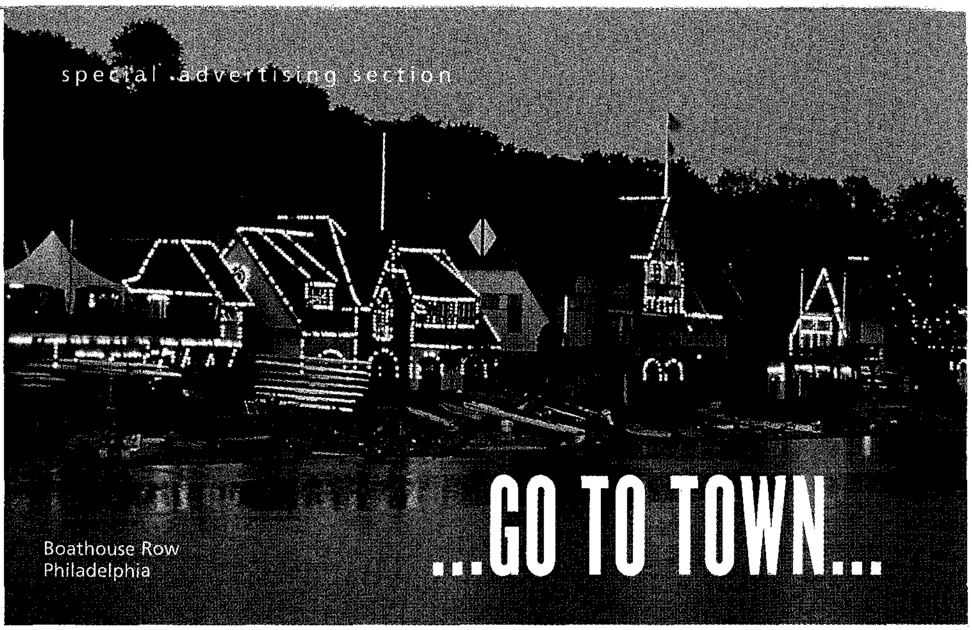
Summer Beach Resort

There's Florida, and then there's the Summer Beach Resort on Amelia Island. Florida's best. The fluffy, white beach induces refreshing tranquility. The golf, on a memorable course of Mark McCumber and Gene Littler design, is so beautifully integrated into the natural surroundings you'll thank the local critters for letting you play. The tennis facilities are state-of-the-art. The bike riding somehow inspires exhilarating serenity. Or, you may prefer the on-water action of deep sea fishing, parasailing or jet skiing. It's all right at your doorstep.

That doorstep can be a fully-equipped condominium or townhouse. Or a one- to four-bedroom penthouse or villa. With an ocean or poolside view. Choose among Summer Beach Village, Sea Chase or Ocean Place condominiums. Not to worry – you can't go wrong. The accommodations are sumptuously contemporary and fully appointed.

And, just beyond your doorstep? All that Amelia Island has to offer—kayaking trips, horseback riding, wildlife, fresh and saltwater fishing throughout the many brackish bays and rivers. An immense array of bird, marine, and animal life inhabiting the island's marshes and waters. The rare Loggerhead turtle; and, in the fall, Right Whales, calving. Dine at more than 40 restaurants of many cuisines. Visit a restored historic district and the Amelia Island Museum of History.

Best of all, autumn sees a dramatic rate reduction at Summer Beach Resort. Visitors save nearly 30 percent over the summer season. Plus, if you've visited before, an additional ten percent repeat visitors' discount will be added. But, if you've never visited, a ten percent first-timers discount on an ocean unit is yours simply by saying you saw it here in *New York*. For information on Summer Beach, call 1-800-862-9297 or 904-277-0905, or visit www.summerbeach.com.


Boathouse Row
Philadelphia

...GO TO TOWN...

Above photo: Bob Krist

Philadelphia

The City of Brotherly Love is now the Place that Loves You Back, and the time has never been better to escape to this metropolitan gem, where history lives and arts and culture thrive. Indeed, Philly has developed into one of the nation's hottest destinations, re-discovered for its museums, superb dining, dynamic new arts and entertainment venues, festivals, lively nightlife, and excellent shopping.

Visitors this autumn can benefit from terrific mini-vacation packages. The "Andy Warhol Hotel Package," available through September 21, offers two days/one night accommodations for two at one of five superior hotels, including breakfast, overnight parking, and two VIP tickets to

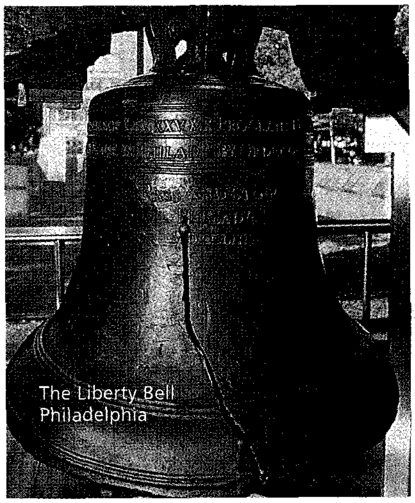
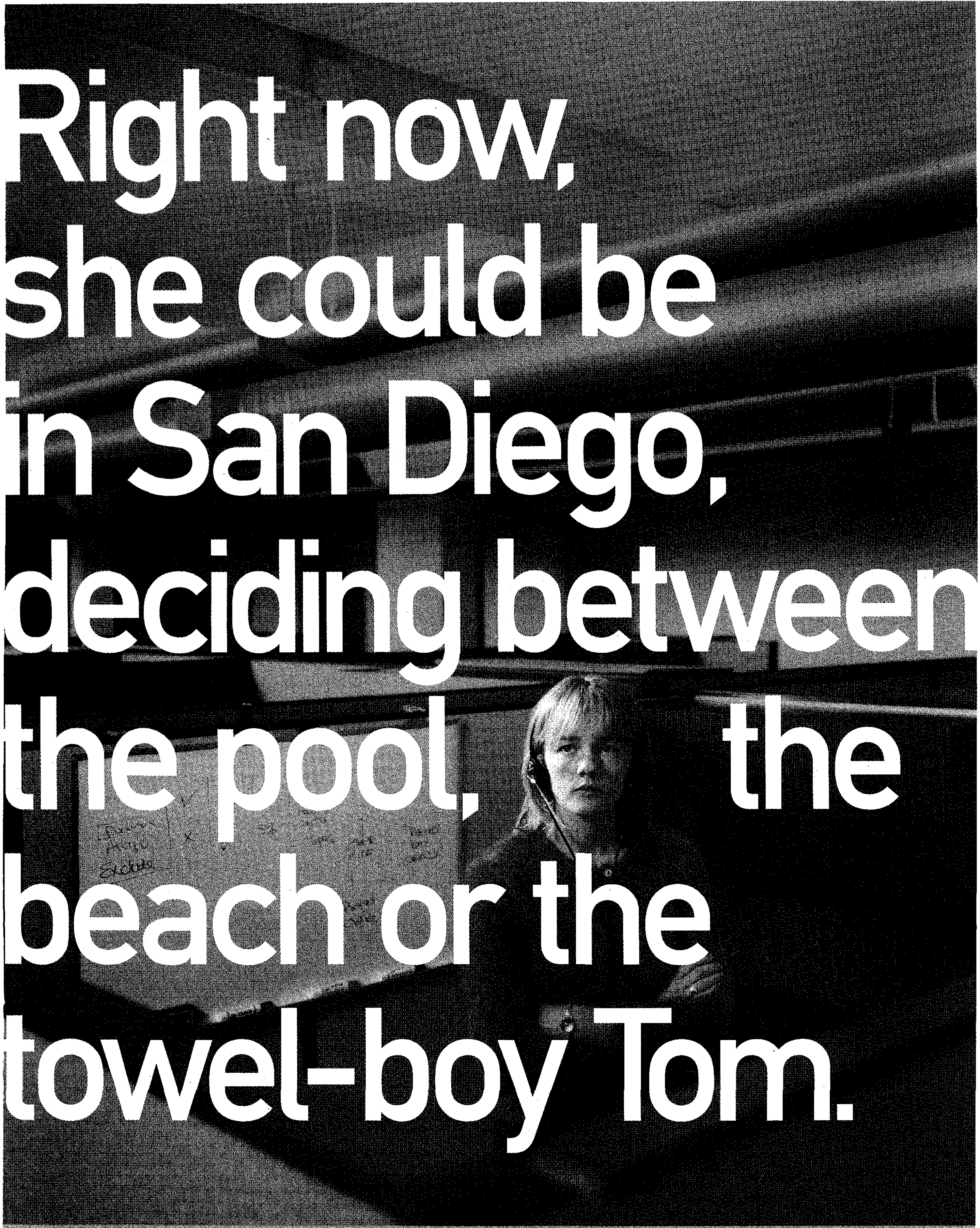

The Liberty Bell
Philadelphia

Photo: Bob Krist



Right now, she could be in San Diego, deciding between the pool, the beach or the towel-boy Tom.

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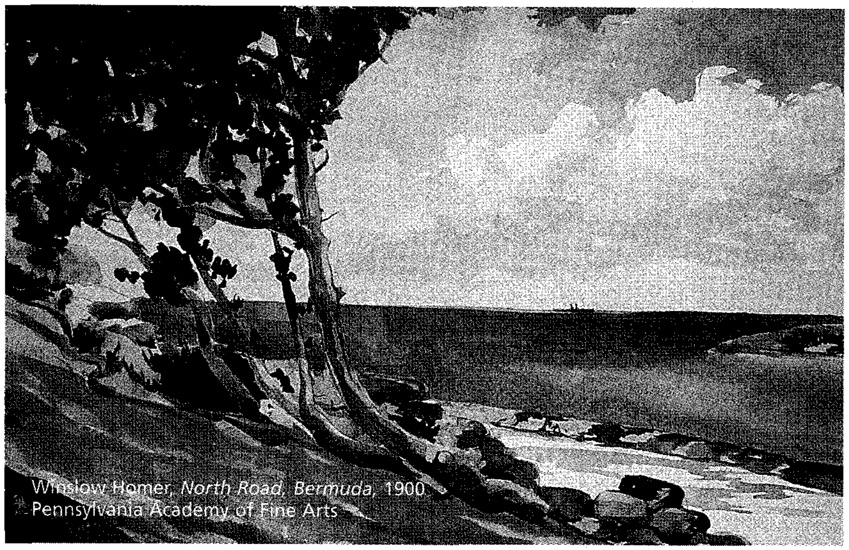


Winslow Homer, *North Road, Bermuda*, 1900
Pennsylvania Academy of Fine Arts

the Andy Warhol Exhibition – featuring 100 paintings, prints and photographs – at the Pennsylvania Academy of the Fine Arts.

The "Heart of Philadelphia Hotel Package" presents a golden opportunity to explore Center City and enjoy its historical attractions, cultural institutions, and current performances. Included are one night's lodging at one of nearly two dozen excellent hotels, a free "Heart of Philadelphia"(necklace) or $100 gift certificate from LAGOS (jewelry), a Greater Philadelphia Culture Pass entitling you to buy-one-get-one-free admission to more than 50 attractions, a choice of free overnight parking or free breakfast, and a free soda with your cheesesteak at Jim's Steaks on South Street.

Meanwhile the "Key to the City Package" includes special hotel rates plus the Philadelphia City Pass, good for a 50 percent savings at six famous attractions: the Philadelphia Museum of Art, The Franklin Institute Science Museum, Philadelphia Zoo, The Academy of Natural Sciences, Independence Seaport Museum, the New Jersey State Aquarium, and Camden Children's Garden.

So, what's playing in Philly this fall? Well, the Avenue of the Arts explodes with dance, theater, and music. The Pennsylvania Academy of Fine Arts features "American Watercolors" through November. The Philadelphia Museum of Art showcases Japanese mastery in "The Arts of Hon'ami Koetsu." And, the restaurants just keep getting better and better. For hotel and event information, call 1-800-537-7676 or visit www.gophila.org.

New York City

Some consider vacations as an opportunity to escape, but if you are in the mood to immerse yourself in the center of the action, a visit to New York City, the center of the world, is in order. Both out of towners and tri-state area residents owe it to themselves to book a Manhattan weekend every now and again. Chose a centrally located hotel (near the diversions of your choice) and the whirlwind begins.

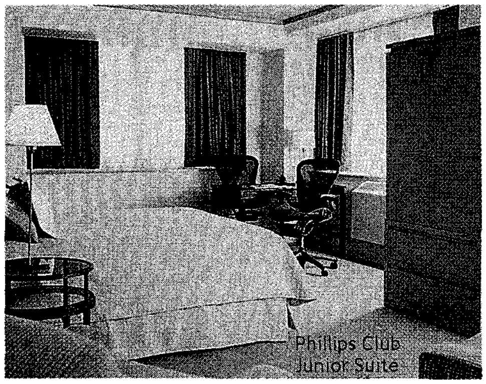
After all, in the "city that never sleeps," you can spend every waking minute doing something interesting, unusual, and diverting. Day one, explore the wonders of museum mile, moving from classical paintings to awe-inspiring examples of ancient cultures to provocative modern pieces. Where to lunch? So many open air cafes and hot new eateries to sample in so little time! Day two: shopping. Hit the magnificent midtown flagship stores, the funky downtown boutiques, and a few friendly neighborhood outposts. Then, book a visit to one of the city's soothing spas and put your feet up until it's time for dinner and perhaps a show.

There are so many ways to spend a few days in Manhattan that you will never be bored. Take advantage of the world-class cultural offerings, the shopping, the people-watching, the parks, the four-star restaurants. Sometimes, the best things in life are right in our midst.

The Phillips Club at Lincoln Square

Sometimes, there's no need to leave town to get away. Or, if you're an out-of-towner or commuter, what better getaway than coming to the Big Apple. Enter The Phillips Club. Set on East 66th Street just where Broadway meets Lincoln Square, the Phillips concept is elegant in its simplicity – a 184-room boutique hotel and club that offers residential apartments for extended or short-term stays, some of them member-owned. The modern apartments, discerningly decorated with understated luxury, range from junior to three-bedroom suites. They're equipped with full kitchens, including full-sized refrigerators, dishwashers, microwaves, and complete service of dinnerware, remote-controlled and cable-served televisions in the living area and bedrooms. Living areas are also

Central Park,
New York City


Phillips Club Junior Suite

outfitted with videocassette players and stereo systems. Floor-to-ceiling windows unleash wonderful light.

Combining the best of apartment and hotel living, full maid service, laundry and valet service are provided, along with a twenty-four hour concierge desk prepared to assist with everything from travel arrangements to theater seats. Or – for those who want to eat in but don't want to cook – exclusive delivery service from Balducci's and fine restaurants. The complex houses a private library, a business center (if you must), and offers visitors preferred membership at the adjacent Reebok Sports Club/NY during their stay. The Sports Club activity menu covers any conceivable fitness or spa regimen – even child care and a members-only restaurant.

The Phillips Club's location means ready access to Lincoln Center, Central Park, the twelve cinemas of Sony Theaters at Lincoln Square, the Beacon Theatre, and the American Museum of Natural History. Information on this outstanding Manhattan residence can be obtained by calling 212-835-8800, or at www.phillipsclub.com.

The New York Palace

A rhetorical question: Can you get closer to the heartbeat of Manhattan than Madison Avenue at 50th Street? And another: Is there any Manhattan hotel that can pamper you to the point of pure escape? The answers: No, and The New York Palace.

Built in the late 19th century by railroad entrepreneur Henry Villard as a complex of six townhouses, the buildings were developed in 1977, with strict attention to their landmark values, into

The historic New York Palace

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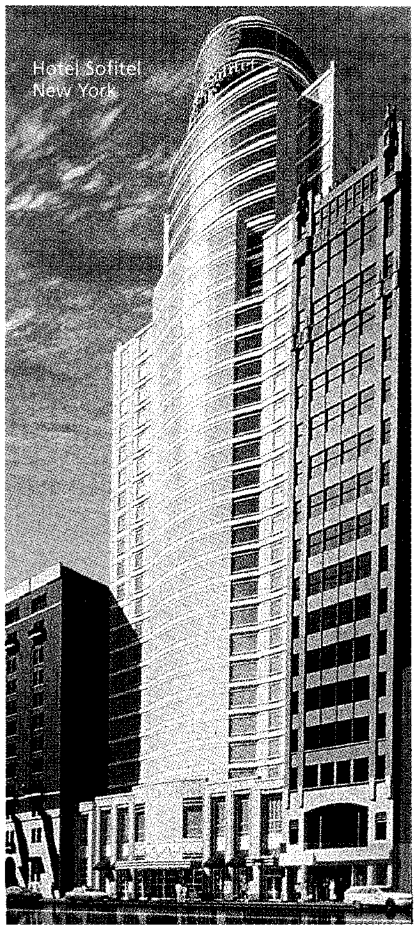
the Helmsley Palace Hotel. In 1992, new management re-christened it The New York Palace and undertook a comprehensive restoration with the express purpose of creating one of the world's finest hotels. Today the building gracefully blends the landmark Villard Houses with a contemporary 55-story tower in a property where attention to every detail is so meticulous that it has earned the coveted AAA Five Diamond Award.

The main hotel holds 723 rooms, a 7,000 square-foot state-of-the-art fitness center (complete with inspirational views of St. Patrick's Cathedral), and is home to two outstanding new restaurants, Istana, the lobby restaurant, featuring contemporary American cuisine, and the celebrated Le Cirque 2000. This autumn, The New York Palace introduces an elegant new bar, nestled in the north wing of the historic Villard Houses.

The New York Palace rooms command spectacular city views and combine an extraordinary mix of traditional and modern interior designs, replete with tasteful furnishings, elegant marble baths, and thoughtful amenities. But, The Towers at The New York Palace – 175 rooms conceived to appeal to the most sophisticated traveler – offers the ultimate in luxurious accommodations, impeccable guest service, and thoughtfully indulgent amenities. The Towers suites and triplexes – all affording most striking Manhattan vistas – are distinguished by a definitive grace and beauty. Guests arrive at a separate reception area with private elevators and personalized check-in services. A multi-lingual Maitre d'Etage indulges visitors with 24-hour butler service accommodating every wish.



Hotel Sofitel New York

Few hotels in the world can match this level of elegance and service. For information, call 1-800-NY PALACE (1-800-697-2522) or 212-888-7000, or connect to www.newyorkpalace.com.

Hotel Sofitel New York

A hint of Paris. A stroke of Art Deco. An infusion of sophistication and European elan. France? Fahget-about-it. It's all right here on West 44th Street between Fifth and Sixth avenues.

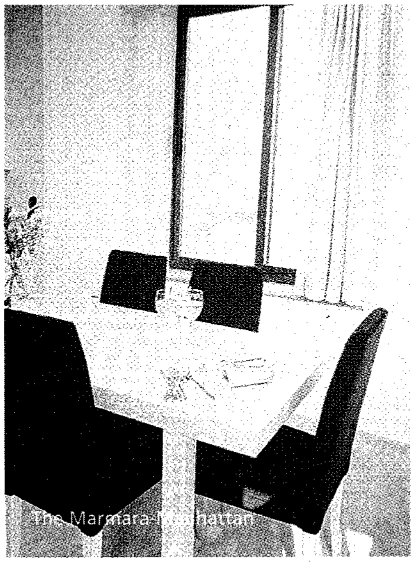
The new Sofitel New York welcomes you with a mix of traditional and modern designs. The first four floors' exterior of articulated limestone bolsters things French through the favored Parisian building material. The 44th Street facade, a magnificent two-tone glass wall, makes a statement of modernity. The lobby is highlighted by a circular arrival and grand staircase, leading to a formal lounge framed by fluted columns and a trompe l'oeil mural of Central Park. The rooms are no less remarkable, done in European Deco styling with understated and sophisticated color schemes, and endowed with spacious bathrooms that are furnished with complementary French bath products.

The dining alone provides a midtown Parisian getaway. Gaby, a distinctive French brasserie, takes its cue from its namesake – the spirited, confident young actress who took Broadway by storm during the Roaring Twenties. This is dining in the tradition of the pre-World War II Paris brasseries, known as hangouts for artists, painters and writers, where the fare is pure, classically French.

Sofitel New York succeeds in attaining its thematic goal – "Style of France, Spirit of America" – whisking you a continent away in a matter of minutes. Forget Paris. Celebrate Sofitel's first autumn in New York with their "Weekend Superbe," a package that includes deluxe accommodations for two, turndown service with Evian water and a single red rose, and in-room French continental breakfast. Call 1-800-763-4835 or 212-354-8844, or visit www.sofitel.com for information.

The Marmara-Manhattan

Perhaps you'd like to visit New York City and stay awhile. You know, get away from it all by burying yourself in the arts, culture, fine dining – the whole Big Apple



The Marmara-Manhattan

scene – for a month or more. You want The Marmara-Manhattan. It's here as a home-away-from-home for those who plan an extended stay; created for those who want to reside in style – living on the Upper East Side (301 East 94th Street), an easy jaunt to the best museums, restaurants, and shopping. Enter the lobby with its specular glass-enclosed atrium and the new, recently opened art gallery.

Here you get the best of both worlds. An apartment – from a studio up to three bedrooms with three baths – and full hotel services. You can chose a modern decor with custom-crafted, contemporary furniture, befitting a sophisticated New York lifestyle. Or, if you prefer, opt for traditional styling to create that comfortably "homey" feel. Either way, your new refuge will meet your every need. Fully-appointed kitchens and spacious bathrooms with marble floors. Large, double-pane sliding windows with fantastic East River views. A balcony, jacuzzi, and washer/dryer units in many suites. Plus, more than ample closet space. Your pets are even welcome. It doesn't get much more like home than that.

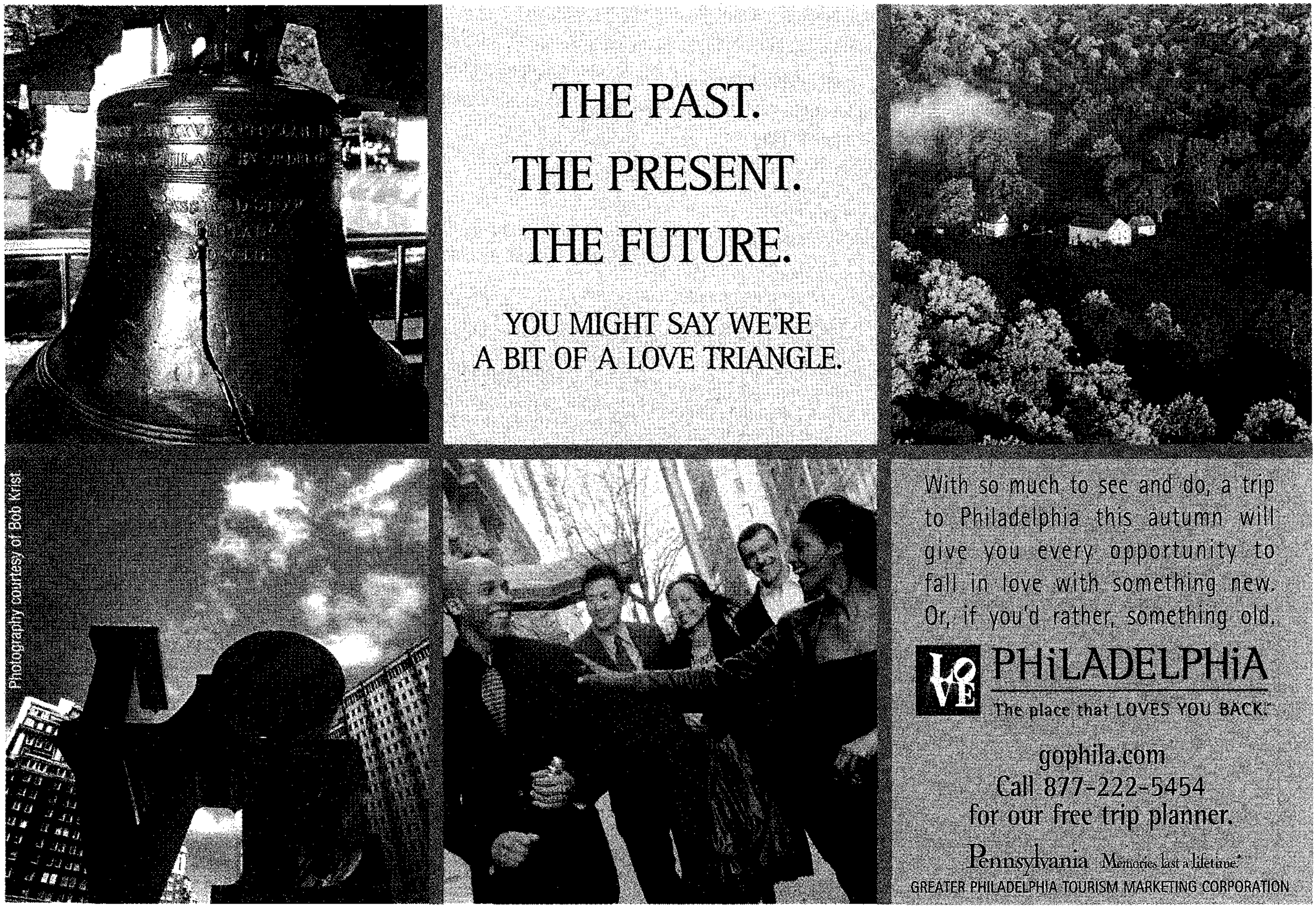
About those hotel services: An exercise room and complimentary health club privileges, daily housekeeping, 24-hour concierge and doorman service, valet dry cleaning and laundry. Now add these crowning touches – a glass-enclosed, top-floor Roof Club with a wrap-around terrace, where you can relax and enjoy 360-degree views. And, the cost for all this can be as little as $150 per night – far less than a first-rate hotel room, and yet another reason to break away to Manhattan this autumn. For information, call 1-800-621-9029 or 212-427-3100, or log on to www.marmara-manhattan.com.

...OR EXPLORE THE NEARBY COUNTRYSIDE...

Unwinding in Connecticut's Litchfield Hills

Litchfield Hills

Autumn means foliage season. And, few places deliver a better color show than Connecticut's Litchfield Hills. Nestled into the state's northwest corner, the region personifies fall in all its glory. And, the colors aren't all from the foliage. Apple orchards bearing red, yellow, and green fruit. Classic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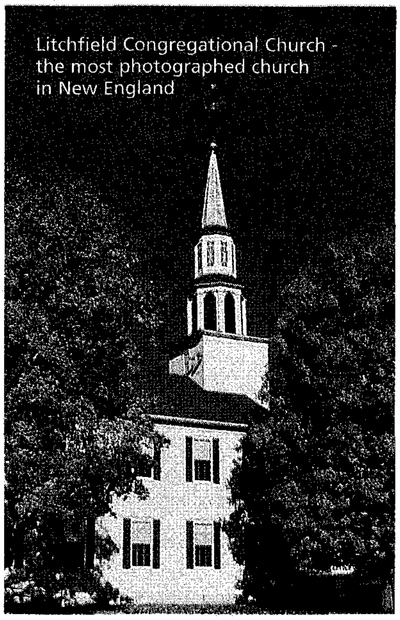


Litchfield Congregational Church - the most photographed church in New England

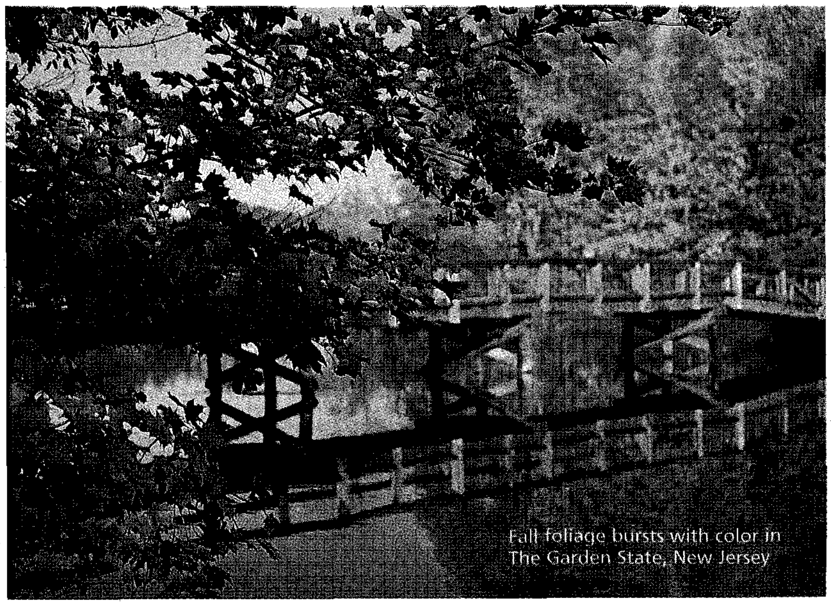
red New England barns glowing in the twilight. Bright orange pumpkins ripening in the fields. White Colonial clapboard houses gleaming in the sun. Even whiter church spires caressing perfect, blue skies. Streams and lakes with water so clear and pure it would seem colors hadn't been invented yet. Here's a land where getting away comes with the basics – a simple picnic, a calming canoe ride on a placid lake, a perfectly presented breakfast at a Colonial inn, browsing at the general store, antiquing at roadside barns, exchanging small town smiles, or gathering with locals at a festival.

Fall is fest time in these hills. And so many of the festivals reflect a lifestyle lost to today's fast-paced city and suburban life. Gatherings like the Colebrook Fair in Colebrook, where the frog jumping and pet judging contests are matched for merriment only by the homemade foods. Or, the Goshen Fair where, after 87 years, they're still working on determining whose ox pulls best and whose mom bakes the best pie. Want local color? Listen to the names of these events: The Plymouth Congregational Church Fair; The 51st Terryville Country Fair; The Cornwall Agricultural Fair. All golden opportunities to immerse yourself in old-time New England and to appreciate the country life. Fancy something a bit more sophisticated? The Summer Music Series in Fall Village continues into September with the Shanghai String Quartet. In Torrington, the Warner Theater celebrates *The Spirit of Dance*.

Colorful people enjoying themselves in a colorful landscape. Touring Litchfield Hills can be done by car, foot, boat, or bike. It can focus on history, fine food, magnificent views, nature, framing the perfect photo, or unearthing a rare antique. No matter. This is northeastern autumn at its finest. Call 860-567-4506 or connect to www.litchfieldhills.com to learn more.

New Jersey

Sometimes a short trip – to the nearby Garden State – is enough to transport you. From the mountains to the shore, New Jersey's at its best



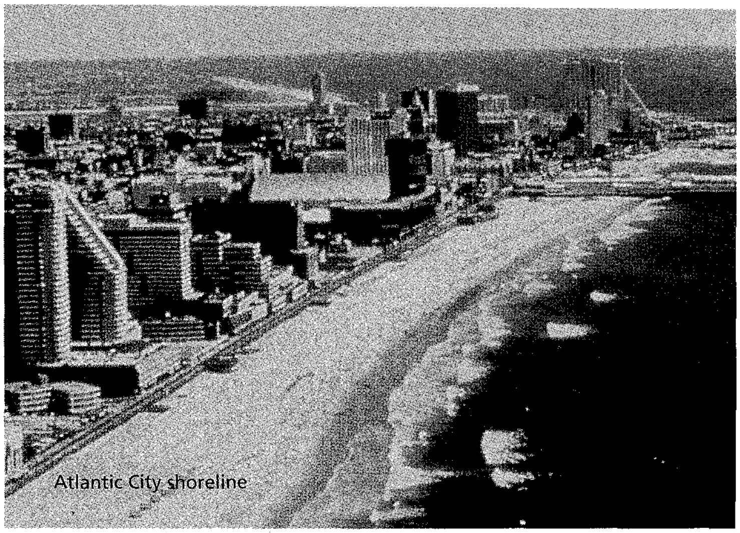
Fall foliage bursts with color in The Garden State, New Jersey

Photo: Courtesy of the New Jersey Commerce & Economic Growth Commission

Photograph: Copyright©Barrow

come fall. Take the shore, for instance, all 127 miles of it. The second summer starts in September. Prices drop and the crowds thin, but the water stays warm well into October, and the days are mild and pleasant. There's no better time to explore the pristine beaches of, perhaps, Long Beach Island, or Atlantic City's non-stop action, or the Victorian quaintness of Cape May and Ocean Grove. The shore events' calendar overflows. The Annual Ocean County Decoy & Gunning Show in Tuckerton is a must-see. More than 500 exhibitors, vendors, and contests covering everything from waterfowling and maritime life to duck calling, canine retrievers, and down-home music. Atlantic City, of course, throws the Miss America party, but it also mounts jazz and film festivals. And, face it, things just don't get more Victorian than Cape May during the October Victorian Week Celebration.

Not a shore bird? Take to the hills. The northwest Jersey mountains put on a foliage show second to none. Head up to High Point to climb the obelisk-style monument and see the color for miles. Then spend the night at a superb B&B. Drop in at the showcase for some of the country's finest artists at Peters Valley Craft Education Center's Annual Craft Fair. Dazzle your eyes and lift your spirits paddling the Delaware River and through the Delaware Water Gap. At Lakota Wolf Preserve at Camp Taylor Campground, high in the Kittatinny Mountains, you can see wolves in their natural habitat – something that's not been possible for over a century.

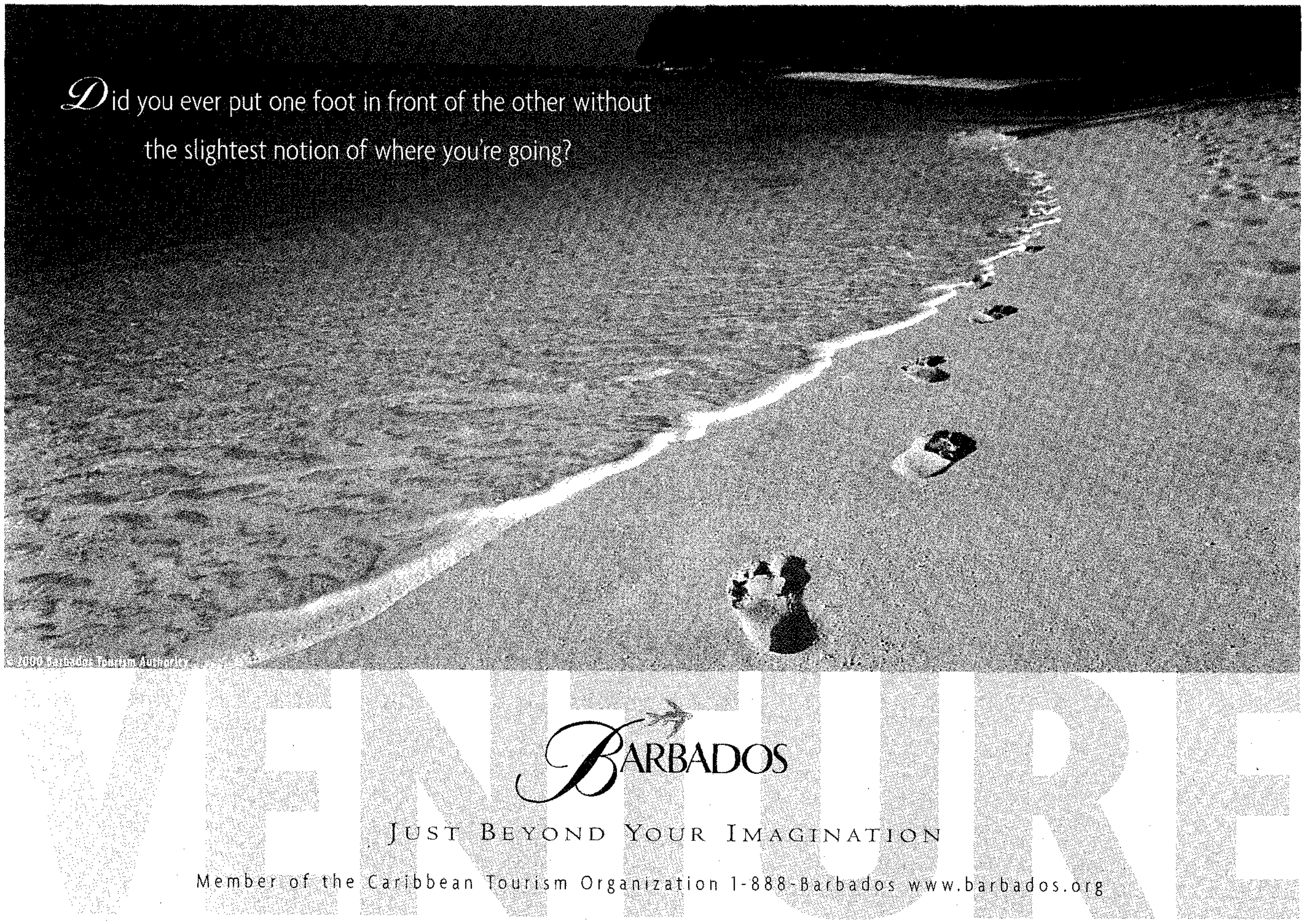


Atlantic City shoreline

Photo: Courtesy of the New Jersey Commerce & Economic Growth Commission

Okay, so maybe you want to take to the woods, but you don't want to climb. You need autumn in the Pinelands. The excellent hiking and canoeing in south central Jersey cover pretty level ground, but the foliage show continues well into October in Wharton, Lebanon, and Bass River State Forests. October also brings the Cranberry Festival in Chatsworth, which is an hour from the city, but worlds apart.

That's just scratching the surface. The state bustles with historical re-enactments and it's the ideal time to bike – or shop. Nobody does outlet shopping like New Jersey. Try the newly opened Jersey Gardens in Elizabeth or the longstanding marvelous emporia in Secaucus or Flemington. New Jersey blossoms in autumn – no matter what exit. Call 1-800-847-4865 or 609-777-0885, or connect to www.visitnj.org.



Did you ever put one foot in front of the other without the slightest notion of where you're going?

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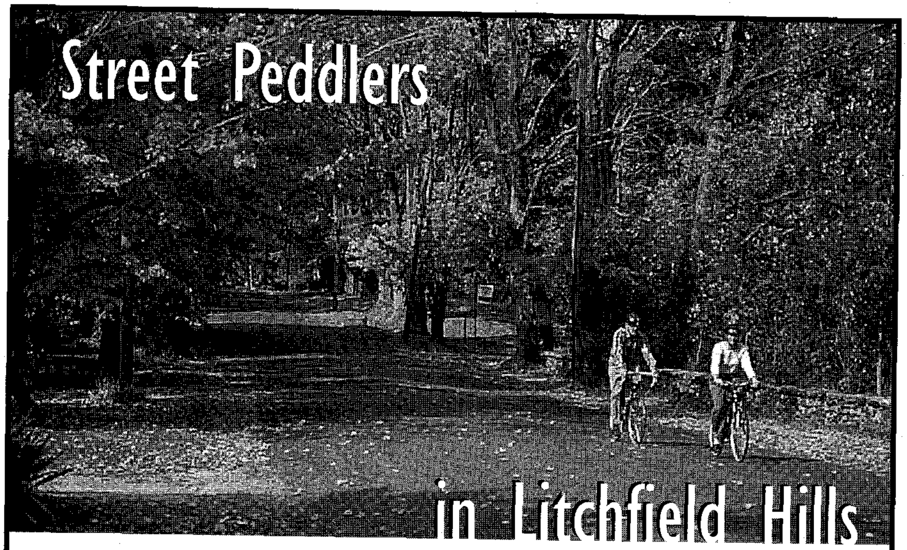

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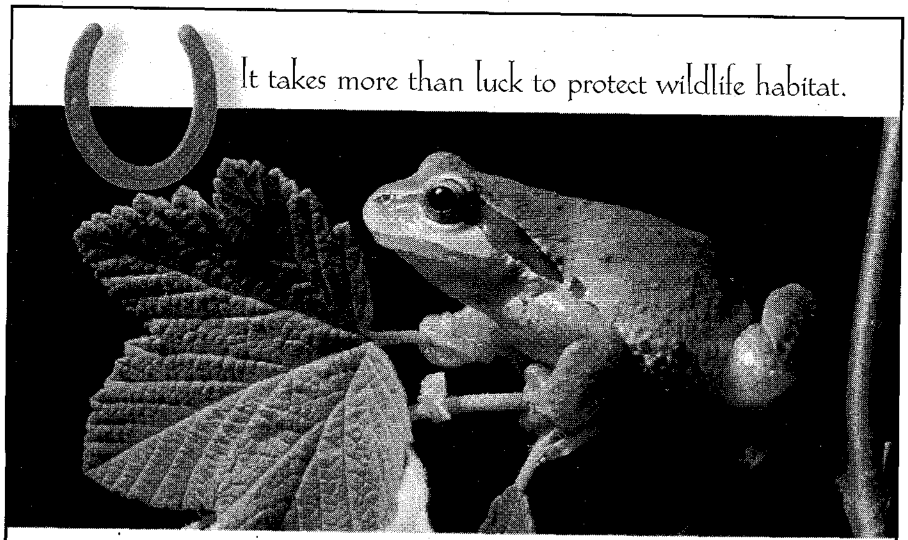

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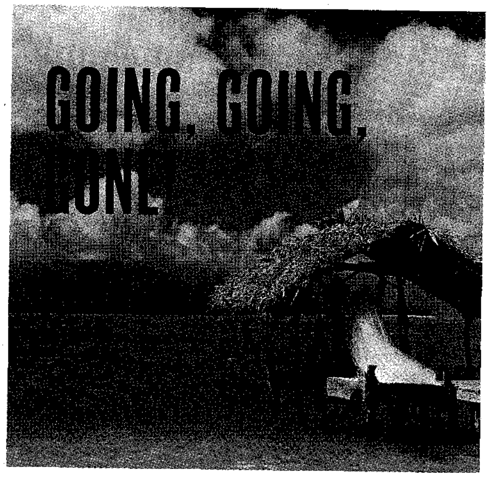

SKY AUCTION.COM

Sure, an autumn getaway makes exquisite sense. But what if the budget is seriously limited? The Internet to the rescue. Dial into SkyAuction.com and begin bidding on that furlough – pronto – for as little as $1. No, that's not a misprint. Bids begin at one dollar. Flying away has never been more affordable. Or more fun. And, not using fly-by-night enterprises. These are incredible, no-reserve prices on air and land packages to all parts of the world, featuring some of the largest and best known travel companies. Like a round-trip flight to Hawaii via Northwest Airlines. Or round-trips to London via Virgin Atlantic Airways. For a buck. Or whatever you deem reasonable to pay. Who wouldn't thirst for a $5,000, one-week tour of Kenya for two – for as low as the bids can go.

SkyAuction.com is the offspring of one of America's leading travel marketing organizations, and it's revolutionizing travel buying. The site charges no fees. It's easy to use. Best of all, many of those typical, annoying airline restrictions have been minimized. A round trip to South Africa on Virgin Atlantic, for example, requires no minimum stay and offers a full year's maximum stay.

This is high-tech shopping and travel at its best. Registration takes three minutes. Users create their own bidder identification, it's approved immediately, and – voilá! – bidding begins. SkyAuction's exclusive Multibid allows simultaneous multiple auction bidding. Meanwhile, Autobid technology allows the bidder to set a maximum bid, after which the server bids up the price only at minimum increments. Winning an auction comes at the most economical level possible. Without delays other sites impose.

Fifteen categories are featured: Europe, Africa, Latin America, Asia & Australia, Sun Packages, London & UK, USA, Mexico, and more. Special categories include Last Minute Deals, Hot Deals and even Students Plus, especially for students up to age 34. Not sure? Okay. Browse the site before registering, without fee. But, don't hesitate too long. Most auctions last about a week. And quick, one-day auctions are coming soon. Best dial-in now to set that fall getaway in motion. More information can be found at SkyAuction.com.

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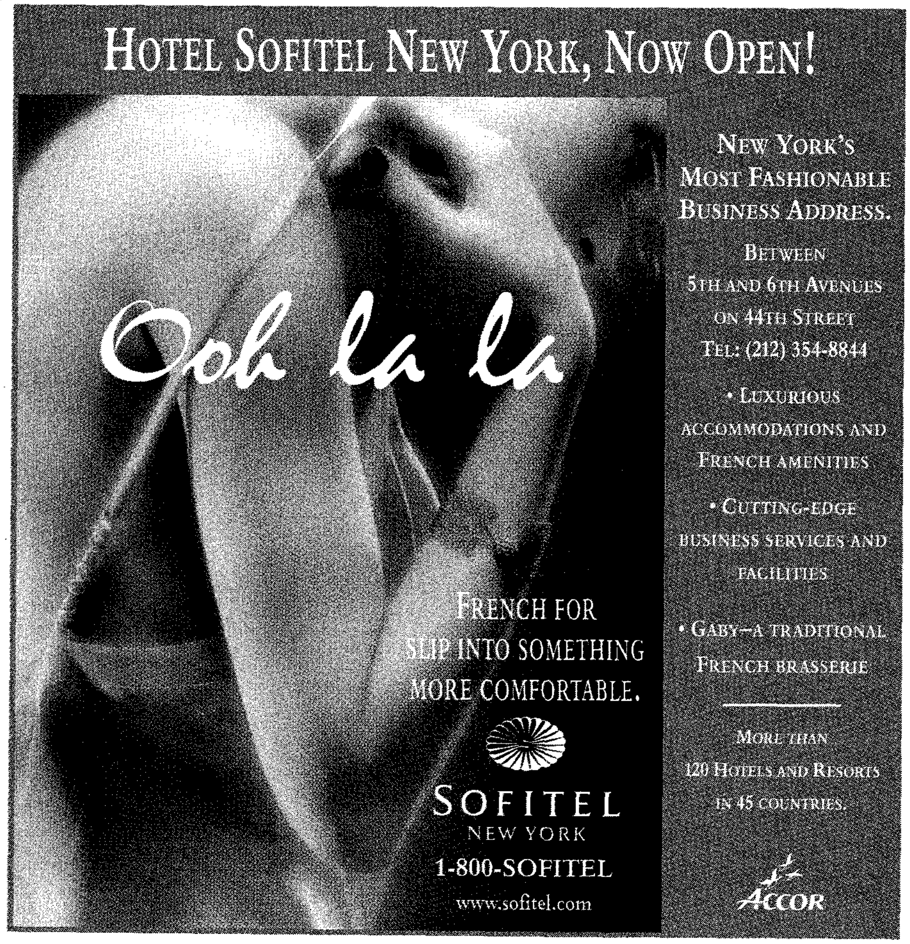
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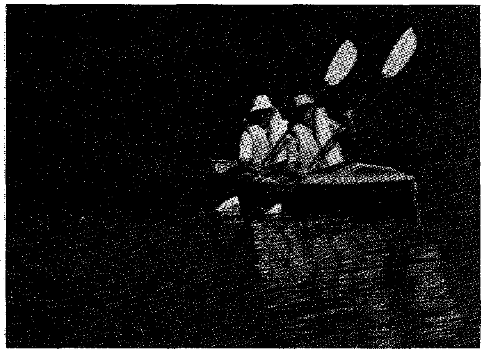

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PETER RAINER

A Broad Innocence

With 'Nurse Betty,' about a dazed fan seeking refuge in the embrace of her soap-star hero, fake misanthropist Neil LaBute shows he's also a fake romantic.

THE ROMANTIC COMEDY **Nurse Betty** WAS directed by Neil LaBute but not written by him, which may explain why it lacks his distinctive note of noxious misanthropy. *In the Company of Men* and *Your Friends & Neighbors,* his two previous directorial efforts, were talked up in serioso circles as movies that dared to tell the truth about how we live. They were hailed as ritual dismemberments of bourgeois manners and male piggery, and if we recoiled from them, it's only because we could not face the Truth. But LaBute's worldview—to give it a grandiosity it doesn't deserve—is rigged. He sheds crocodile tears over the lack of value in our lives, but the lives he shows us belong to dolts and simps and psychos. It's existentialism adolescent-style, Mamet for Dummies, and probably he was right to plot a new course for his latest feature.

But LaBute's earlier, viselike camera setups and syncopated nastiness at least had theatrical flair. Those first two movies looked like they were taking place inside a crypt, whereas *Nurse Betty* brings LaBute onto the open road, in the open air. It's all rather sweet and blobby. The flip side to LaBute's cheapjack cynicism, as it turns out, is a cheapjack romanticism. They're equally counterfeit.

Bubble-brained: Renée Zellweger plays the title role in LaBute's *Nurse Betty.*

Photograph by Bruce Birmelin.

Instead of raking the human race over the coals, LaBute and his screenwriters, John C. Richards and James Flamberg, are playing a fantasy-and-reality game about a wide-eyed waitress, Betty Sizemore (Renée Zellweger), from Fair Oaks, Kansas, who is entranced with a character named Dr. David Ravell (Greg Kinnear) from a *General Hospital*-style soap, *A Reason to Love.* Betty's crumbum husband, Del (Aaron Eckhart), is a car salesman who believes that people with no lives watch people with fake lives. When a drug deal goes bad, Del is executed by a pair of hit men, the sonorous Charlie (Morgan Freeman) and his loudmouth protégé, Wesley (Chris Rock). Witnessing the whole thing, Betty goes into a fugue state: Imagining Del to be alive and unharmed, she runs out on him and heads for Hollywood to connect with the soap star she believes is a real person.

Betty is less a character than a concept: She's the one person in the movie who dreams the right dreams, and her innocence is used as the standard by which all else is judged. Whomever she comes into contact with is transformed, usually for the better. The soap star, when he finally meets her, is, of course, smitten. (Implausibly, it never occurs to him that she might be some smiley species of stalker.) Charlie, who trails Betty cross-country intent on killing her, becomes stuck on her instead, and goes a bit gaga; her grace and poise melt him. Wesley, on the other hand, resents her. "Is she too poised to pee?" he inquires. (It seems like a fair question.) LaBute is promoting Betty as the patron saint of all those lost souls who pine for fantasy lovers while playing out their miserable little-people lives.

Renée Zellweger is the right actress to play Betty, because her sweetness has always had its blotto side; there's something a bit amnesiac about her screen presence. But she can't completely disguise the condescension built into *Nurse Betty.* It's doubtful that anybody who really cared about so-called common folk would depict them as commonly as LaBute does here. They're lifelessly virtuous. Even the usually magnificent Morgan Freeman seems neutered by all the goodwill. The wised-up types such as Wesley and the soap writer-producer played wickedly well by Allison Janney shine by comparison. LaBute regains his appetite whenever there's bile on the menu.

If the filmmakers really empathize with Betty, then why do they demonstrate so little pathos for her pathological condition? If one argues that this is just a dainty little fable, then why does LaBute shows us Del's murder in garish, head-scalping close-up? This Tarantino-esque paroxysm seems all wrong for the movie—unless it's there to imprint Betty's fears upon us. Which it does, but then LaBute doesn't follow through. He doesn't take Betty seriously enough to give her a plausible psychology. Instead, her willed amnesia, which suppresses the memory of her husband's murder, is presented to us as a state of grace. "I know there's something special out there for me," she says, in a line taken from her favorite soap, and it becomes her mantra. When Betty breaks out of her fugue state, it's only into a more enlightened form of niceness. She becomes more comprehensively bland.

We're supposed to think of *The Wizard of Oz* when we watch this film. Betty's odyssey has taken her from Kansas to L.A.—the Oz of illusions—where her dreamboat is revealed to be merely an actor. But instead of discovering there's no place like home, our heroine realizes she doesn't need anybody because she's got herself. Her triumph over her false pop dreams is meant as a celebration, but it looked to me like yet another pipe dream. Our relationship with pop culture, and how we perceive its reality or falseness, is far more complicated and compelling than the Goody Two-shoes wish-upon-a-star fatuity of this film. LaBute just isn't very good at selling cheer.

Pola X, LEOS CARAX'S FREE-FORM IMAGINING of Herman Melville's *Pierre; or the Ambiguities,* accomplishes what all successful literary adaptations must: It conveys the emotions we felt when we read the novel. (*Pola* is an acronym for the book's title in French; the *X* stands for the tenth and final draft of the script.) Too simply stated, *Pierre* is about a young writer who is fated to destruction with his half-sister. Begun by Melville just after he completed *Moby-Dick,* it's a dense and despairing dungeon of a book, blooming with the most beautiful night flowers. You read it with a heightened consciousness, because Melville gets at things no one ever attempted before in American literature, about the sorrows and aberrations of the artist's life.

Carax sexualizes Melville's meanings, bringing out the incest latent in the novel. Updated from New York to modern-day Paris and Normandy, the narrative seems right at home both in the chateaux on the Seine and in the city warehouses where radical sects split the air with heavy-metal sounds. (I could have done with a little less ear-splitting.) Carax chooses his actors—Guillaume Depardieu (Pierre), Delphine Chuillot, Catherine Deneuve, Katerina Golubeva—as much for the deep resonance of their faces as for their acting. They appear before us as illustrious masks. As he amply demonstrated in his last film, the mesmerizing, interminable *Les Amants du Pont-Neuf,* Carax can be madly self-indulgent; but I never get the feeling he's showing off just to preen or to get written about in *Cahiers du Cinema.* He's an outlaw filmmaker who is interested in making outlaws of us, too. ▬

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BOOKS DANIEL MENDELSOHN

Bed and Bored

Hard-bitten authors Candace Bushnell and Lucinda Rosenfeld give us two satires of sex and single girls. But can comic cynicism hide their romantic hearts?

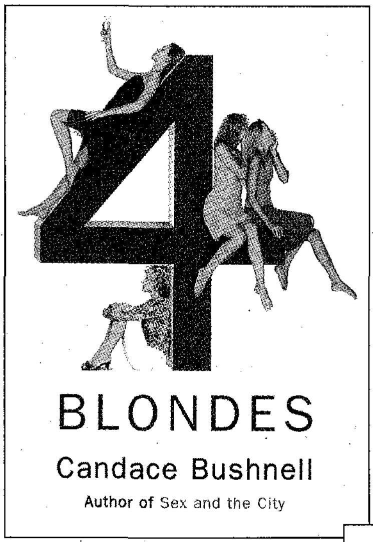
What She Saw . . .

BY LUCINDA ROSENFELD
Random House; 288 pages; $23.95

Four Blondes

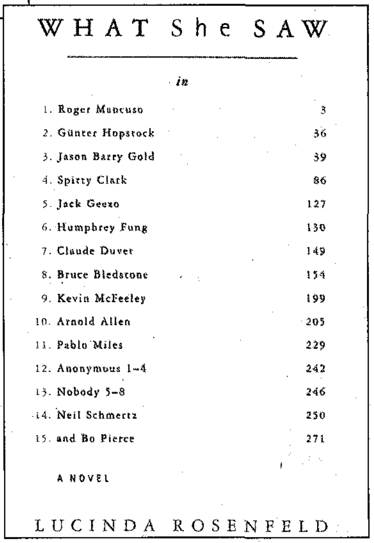
BY CANDACE BUSHNELL
Atlantic Monthly Press; 246 pages; $24

IT'S NOT THAT PHOEBE FINE, THE HIP, KNOWING, occasionally anorexic-bulimic, perpetually black-clad East Villager heroine of Lucinda Rosenfeld's new novel isn't getting laid: She is. The problem is that she's getting laid too much. By the end of this winning if somewhat thin coming-of-age story, she's had so much sex that it's become no more meaningful than "pissing." Ditto for the four slightly older women who wearily inhabit Candace Bushnell's archly in-the-know follow-up to *Sex and the City:* For each, coitus is so obviously nothing more than a tool to acquire things (temporary boyfriends with the "right" Hamptons addresses, careers, titled hubbies) that the act has similarly devolved from the ecstatic to the excretory. According to someone in *Four Blondes,* sex is "the most overrated activity in the universe," and I must say that after reading these two books, I'm inclined to agree. But strikingly, both—despite their protagonists' aggressive, ostensibly liberated attitudes toward sex—are, ultimately, deeply romantic.



Rosenfeld's is by far the better book. The narrative trajectory it plots is by now so familiar that it's virtually formulaic (suburban stultification, hip college, date rape, anorexia-bulimia, mindless temping); what redeems it is the author's terrific eye for the telling absurdity and a blissfully deadpan sense of humor. The novel traces Phoebe's erotic evolution from a fifth-grade crush on Roger "Stinky" Mancuso through a culminating romance with Bo "the Boarding School Brando" Pierce. As you might guess from those two names alone, Phoebe—a Jewish girl from the Jersey suburbs who ends up not sleeping a whole lot in the city that doesn't either—is often tempted by the kinds of men she couldn't necessarily bring home to her hopelessly square classical-musician parents. (On their decennial European vacations, Mr. and Mrs. Fine visit the summer homes of great composers.) But then, that's the point: This book is all about conflicts between what you want and what you think you should have—sex vs. love, glamour vs. domesticity, superhot one-night stands vs. boring Mr. Rights—conflicts for which the heroine's part exotic, part unexceptional name serves as a perfect novelistic symbol. (Then again, Rosenfeld has the same kind of name. Hmmm.)

I have to say I wasn't expecting much from Rosenfeld's book after bits of it appeared a few months ago in *The New Yorker.* I can't remember when the appearance of a pre-publication excerpt in a major magazine has done more of a disservice to an author; the excerpt was a rambling, interminable mess. Rosenfeld's book proceeds chronologically through the various men in Phoebe's life, for whom the chapters are named: "Spitty Clark," the good-natured if slobby frat boy; "Bruce Bledstone," the ultracool professor who salves his adulterous conscience with judicious applications of hip critical theory. ("Marriage is . . . a bourgeois construct.") This structure has a point: You won't understand what Phoebe sees in, say, aimless Kevin McFeeley, into whose affections she drifts "the way others fall asleep at the wheel," unless you've already slept with gorgeous, smug Humphrey Fung—one of those self-righteously politicized theory majors whose ostentatious feminist "sensitivity" made you rethink the merits of Robert Bly. ("It's been a pleasure pleasuring you," Humphrey officiously tells Phoebe.) Snipping up Rosenfeld's sections and pasting them together was bound to create an incoherent collage. I only hope that people who read the excerpt weren't so put off that they won't pick up the book itself.



WHAT She SAW

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A NOVEL

LUCINDA ROSENFELD

Although these vignettes generally end with an "insight" about boys or sex or life ("being comfortable with someone and being attracted to someone were two different things"), the real fun is in the comedy. The latter is nowhere more apparent than in the deliciously detailed evocation of a culturally myopic

Can't buy me love: Two books that ask the eternal question, why is a good man so hard to find?

seventies suburban childhood—for her independent project in social studies, Phoebe dutifully constructs a papier-mâché model of the Short Hills Mall—and in the wicked skewering of a certain kind of early-nineties academic pretentiousness. (Phoebe meets that creepy professor in a seminar called "Hegemony 412.") And Rosenfeld has a sharp eye for the way that upwardly mobile young Manhattanites internalize, to their own misery, the banalities of marketing and advertising departments: When Phoebe fantasizes about life with Neil Schmertz, it's not just their "retro modern" décor she envisions but the "androgynous Calvin Klein underwear" they'll both be wearing and the "snacking on seaweed while debating the relative merits of the latest Don DeLillo novel." Hee.

That said, I'm not sure all of this adds up to a novel. As schematic as Rosenfeld's structure is, there's ultimately no sense of—I don't know what to call it: novelistic heft, maybe, some kind of emotional weight that's accumulated by the time you reach the last installment, which promises that here, at last, is Mr. Right. (You know Bo's Mr. Right because he's charmingly nervous when they first undress.) Why end here? You get the feeling that the book could have consisted of three, or nine, or fifteen more chapters—that is to say, men—with no net difference. Part of the problem is Phoebe herself, who despite her wry appeal is a bit of a bore: Why should anyone who stands around unsmilingly in black all the time, exhibiting no discernible interest in anything unrelated to her own ennui, deserve to find a great boyfriend (or girlfriend)? Unlike her ripening body, Phoebe's expectations, her emotional goals, never really evolve. She wanted to be swept away and rescued by Mr. Right in fifth grade, and she still wants to get swept away and rescued by him at the end of the book, too.

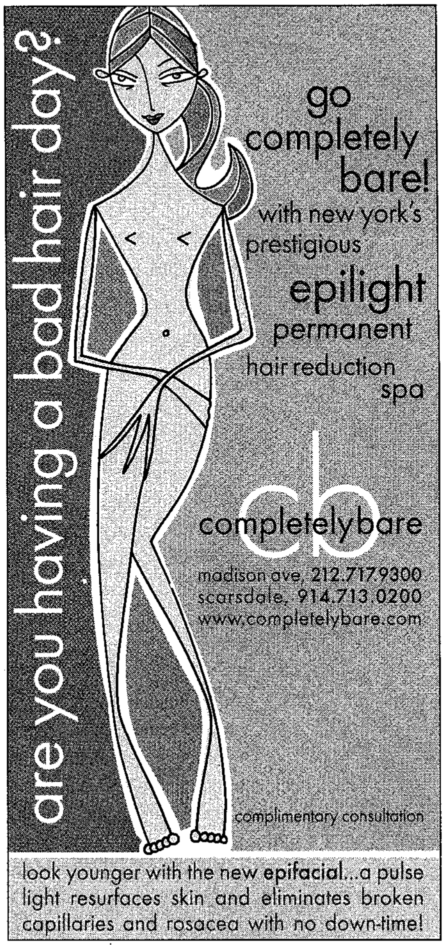
I'm not sure the writing here is textured enough to accommodate the invocation of certain women's "issues." Maybe it's fair to blame men for women's body-image problems, even as you expect them to fix everything. But you can't just stick Post-it Notes that say ANOREXIA! in what is essentially a comic romp. It's all a bit glib. "To have appetites was to be disappointed if and when they weren't fulfilled" is the author's armchair analysis of Phoebe's college-era struggle with eating disorders. That aperçu isn't wrong, it's just that by the time you get halfway through a 300-page novel of sexual manners, you're probably within your rights to expect insights more subtle than those you find in the latest issue of *Cosmo*.

AS FAR AS I CAN TELL, *COSMO* ISN'T A TARGET in Candace Bushnell's new collection, one of whose four heroines is a ferociously ambitious journalist who writes a "political/style" column for a major publication and who's married to another famous journalist, but this magazine's name comes up, as do the names of some other local publications. That's only appropriate in what is, after all, a Gotham-insider roman that is so à clef that it's unlikely to be of urgent interest to anyone who doesn't follow "Suzy," or at least "Page Six," with Hasidic fervor. (If you can guess who that "serious journalist" couple is supposed to be, you may get a kick out of this book; if not, not.)

What Bushnell's second book is really about, however, is what her career-making first book was about: women, men, and sex. Like Rosenfeld, she wants her book to be a devastating portrait of sexual mores in a city in which men are *merde*. But Bushnell, riding on her huge success, has gotten unsubtle: Her female leads are so vacuous ("I don't know where I am going, but I know I'm going somewhere") and their ambitions, however symbolic of larger contentments, so transparently superficial ("What do you want out of life?" "I want to have a good summer") that this casually assembled series of four novellas can't rise to the level of the biting satire at which it so desperately aims. This is too bad, because there are some hilarious bits here, not least of which is a scene set in a vast English country house where "all the children had names like Tyrolean and Philomena." If any of Bushnell's four blondes had been as charming as dark-haired Phoebe Fine, this book might have had a chance—you might have felt something other than a vague regret that you hadn't read last month's *W*. But Bushnell, like her emotionally jaundiced ex-models and bored trophy wives, is way past the point of finding innocents—or innocence—interesting.

Or is she? The English escapade at the end of Bushnell's novel concludes with a flight back to New York in which the journalist heroine meets a dashing swain who's as obviously intended to be Mr. Right as Bo Pierce is. After all of the grindingly unpleasurable couplings in these two novels, I found this naked optimism weirdly moving. In the end, both novels remind you of nothing so much as the class slut from high-school days—the one whose casualness about sex, whose willingness to put out, were such obvious covers for loneliness and insecurity. It's easy to guess why each author felt that a mask of ironic detachment was the right one to wear—it's a good cover. Maybe a really moving (as opposed to merely amusing) novel about sex in the city would, instead of taking off its clothes, wear its heart more conspicuously on its black Prada sleeve. ■

Daniel Mendelsohn's reviews are available at **newyorkmag.com**.



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THEATER JOHN SIMON

imPossibly Bad

The only things that 'High Infidelity' betrays are wit, intelligence, and theater; 'imPerfect Chemistry' makes even 'High Infidelity' look respectable.

THOUGH IT ASPIRES TO BOULEVARD COMEDY, **High Infidelity** is at best back-alley farce. The only truly funny thing about it is that anyone should have chosen to produce it. Written by John Dooley, whose list of works is long but comprises not a single item known to me, it takes place in the mid-seventies and was probably written then, and must already have seemed dated.

Dr. Edward Finger and his assistant, Jane McAlpin—a fellow therapist in love with him but to whom he can't commit—run a marriage clinic on the Jersey shore in a ramshackle Victorian house. Despite a write-up in *Newsweek,* they are broke. So when Senator Gordon, who is running for president, and his wife, Ellen come to them seeking treatment—the couple's violent public fights have jeopardized Gordon's candidacy—the prospect is a difficult one to refuse. But the Gordons have only three hours for treatment, and Finger isn't eager to take on the impossible task. Jane, who poses as his nurse but knows as much about therapy as he does, and is smarter to boot, changes Finger's mind, with an assist from the empty fridge.

What follows is equally preposterous as therapy and as playwriting. The characters could give stereotypes a bad name; the dialogue is laboriously unfunny, the plot woefully laughable. Perhaps the biggest yock comes when Gordon's birdbrained bodyguard exclaims in horror as he fingers Finger's card, "The rapist?" and Finger corrects him, "Therapist." Asked by Ellen what they call this type of therapy, Jane explains that since giving someone the Finger wouldn't sound right, it has no name. "I'll give you a blow for blow," Gordon tells the president over the phone once they get reconnected. Beat. "No, it's just an expression." As it turns out, even the infidelities in this opuscule are fake.

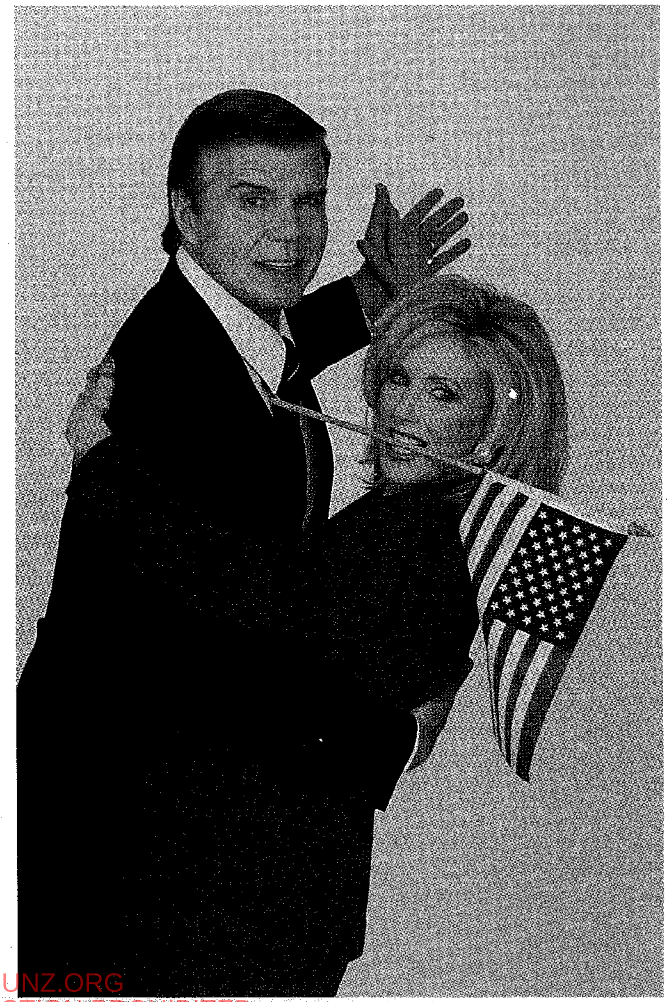
As the Gordons, John Davidson and Morgan Fairchild, both TV veterans, are ideally matched. Both look synthetic: his face made of rubber, hers of porcelain. His crinkles more than a shar-pei puppy's; hers is ironed to unearthly smoothness. She at least has learned how to simulate acting; his notion of it would just do for a game-show host. Dan Ziskie does the dumb bodyguard to unholy perfection; as Dr. Finger, Neil Maffin comes across as a failed chorus boy, able only to make an unbelievable part more so.

Harrison Williams has done "over 45 sets for schools in Manhattan" (the "high" in "high school" putatively qualifying him for *High Infidelity*) but won't, on the strength of this one, graduate to college shows. The costume and lighting designers, Carrie Robbins and Jack Mehler, are pros but don't get much of a chance here. The director is Luke Yankee, and his staging rings about as true as his name.

There is one redeeming feature: the enchanting Jennifer Roszell, making her New York theatrical debut as Jane. She plays her absurd role with more conviction than seems possible, not to mention a charmingly ingenuous sexiness. She speaks and moves well, and is delicious from top to toe. Running around barefoot, she evokes George du Maurier's tribute to the feet of his heroine Trilby: "They were astonishingly beautiful feet, such as one only sees in pictures and statues—a true inspiration of shape and color."

At one point, Ellen offers the hyperventilating Jane a Cartier bag and says, "I find a good Cartier bag will get you through anything." Never before could I so have used one.

FOR **imPerfect Chemistry**, YOU NEED ANOTHER KIND OF BAG: not Cartier, but barf. Beware of any play whose title



That's incredible! John Davidson and Morgan Fairchild in *High Infidelity*.

displays typographic cutesiness; actually, *imPerfect Chemistry* deserves 4½-point Diamond type, if that.

A scientific laboratory, Avalon, is run by an avuncular golf fanatic, Dr. Goodman (God). The only visible scientists are two naïve young geneticists, Alvin Rivers and Elizabeth Gibbs (Adam and Eve), whose problem is that they have no problem to work on (don't they know what show they're in?), and Dr. Bubinski (Satan), who wants to exploit Avalon's superdupercomputer (the Tree of Knowledge) for fast and filthy lucre. There is also an obnoxious factotum, Harry Lizzarde (the snake), played obnoxiously by Brooks Ashmanskas, and a singing and dancing chorus of four, who help make the shoddy and derivative score by Albert Tapper and James Racheff, and the abysmal choreography and direction by John Ruocco—incredibly—worse yet.

After aeons of marking time, the story lets Rivers and Gibbs invent Loxagane, an elixir that grows hair better than Rogaine and Propecia combined, with, however, the side effect of turning the newly hirsute into murderous troglodytes. That is all you need to know about the imbecile plot. Rob Odorisio has designed an amusingly outlandish giant computer (a direct descendant of the anthropophagous plant in *The Little Shop of Horrors*), and Curtis Hay has supplied the campy costumes.

"There is nothing so yare / As a five under par," sings the golfer Dr. Goodman, played by John Jellison, who, in a fright wig, doubles as Dr. Bubinski, managing to be awful in separate but equal ways. But then, the show, which is easily 55 below par, makes everyone bogey.

Now for the really frightening part. This is the first offering of a new "partnership by a group of veteran theatergoers" called Back to Back Productions, dedicated to "developing two musicals simultaneously . . . to keep the American musical alive and kicking." I shudder to think of the companion show kicking itself similarly in the back-to-backside. My only hope is that the other kicking shoe will never drop.

What our theater needs desperately is producers not blinded by the mindless compulsion to produce. In the old days, men like Alfred de Liagre (nice) and David Merrick (not nice) were professionals. But the new Back to Back Productions hides its amateurish perpetrators under that double-dorsal cover. Producer Jennifer Smith Rockwood foolhardily bills herself above the title of *High Infidelity* and employs the services of Back Door Productions. My advice to theatergoers: When you see the word *back* on a poster or program, back off as fast as you can. ▬

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

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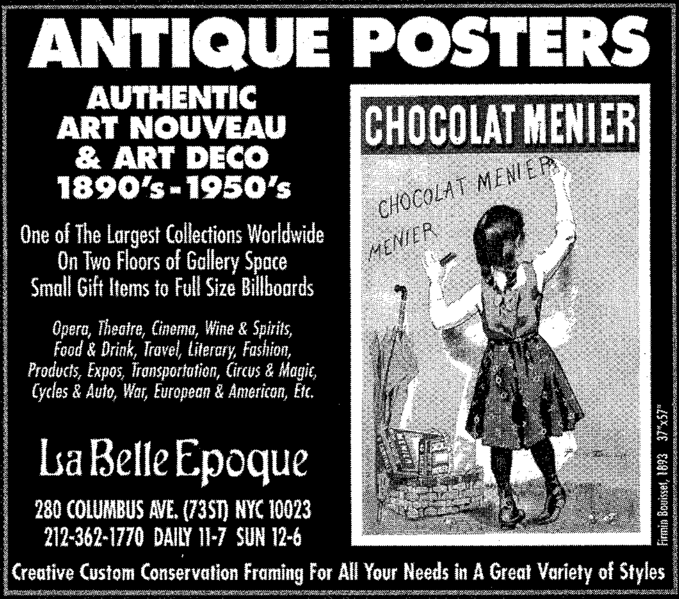
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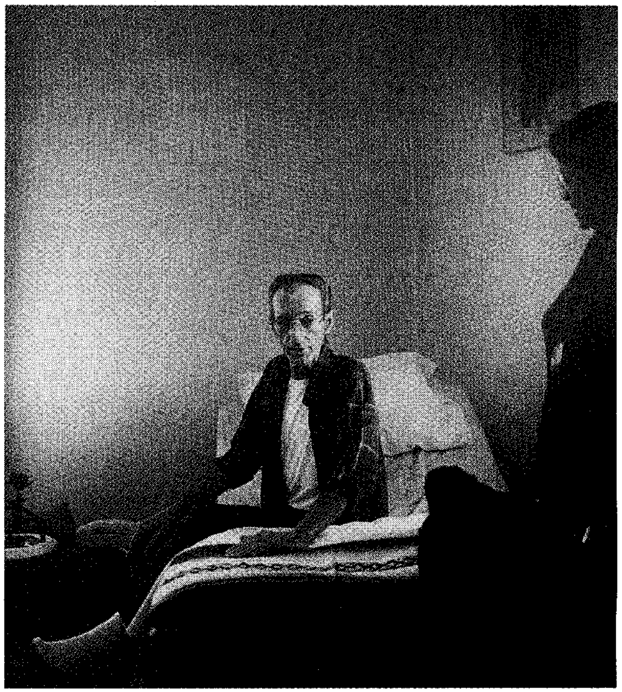
JOHN LEONARD

This Is the End

Bill Moyers tackles the subject of death, and the result is an elegy for the sick, raging against the dying of the light (and the ineptitude of the living).



Whose terms? Willie Fred Davis and Cassandra Jackson in Bill Moyers's PBS series on dying.

ABOUT DEATH, THE POETRY IS BETTER THAN the policy. An hour or so into **On Our Own Terms: Moyers on Dying** (Sunday through Wednesday, September 10 to 13; 9 to 10:30 P.M.; Channel 13), someone will paraphrase Rainer Maria Rilke: "Love and death are the two great gifts that we pass on, and usually they are passed on unopened." By then we've already met Thomas Lynch, a poet who happens also to be an undertaker. His Milford, Michigan, funeral home is a family business. He buried his own father and wrote about it. He speaks knowledgeably of an "intimate contract," with its own language, rituals, symbols, and ceremonies. And suggests that "when someone you love dies, it feels like an emergency." And believes that mature acceptance of the natural process involves an almost Zen-like stoicism: "We are, there is, they were."

But in Kansas City, Dr. Bill Bartholome wants to know: "How do you get dead?" He is a pediatrician and a medical-school professor. In his very own hospital, he will be operated on for cancer of the esophagus and complain about the indifference of the staff to his pain. Having seen too many patients perish as much from the treatment as the disease, he is actually relieved to be told that chemotherapy won't save him. Even under a six-month sentence of death, he chooses to remarry, to smoke a peace pipe with old friends on a prairie camp-out, and to think about what's happening to him. Outliving his prognosis, he discovers that "if you don't expect to see spring when fall comes and then you are around and get to see spring, you don't experience it as spring; you experience it as a miracle." So he's a poet, too, and a hero of consciousness. But as his wife is worn down to a frazzle, and money is running out, he admits to Bill Moyers that he can't brush his teeth or take a shower on his own; he feels "locked in the trajectory of dying . . . dead meat."

In Miami, where there are as many different, strongly held beliefs about life and death as there are religions and ethnicities in the multiculture, a public hospital has spent $2 million on a paralyzed patient who can't eat or move, who can only breathe with a respirator, and who has now come down with an infection. The cash-strapped hospital can treat the new infection with expensive antibiotics or settle instead for "comfort care," in which case Nancy Martinez will die sooner. By moving her eyes from left to right, she indicates she still wants to live. Moyers talks to staff, patients, and families. It turns out that non-Hispanic whites are far more willing to pull the plug than, say, African-Americans.

In Oregon, the only state in the union to have legalized physician-assisted suicide, Kitty Rayl insists on her right to "Death With Dignity" in spite of doubts among members of her own family, and Moyers sits in on the discussions that lead to her decision. In Louisiana, Jim Witcher, a former veterinarian, doesn't have that option. He can continue to slide in slow motion toward death from ALS (Lou Gehrig's disease), losing every physical function while his mind looks on, or he can put himself out of his misery as he used to put down suffering animals. The problem, as he explains to Moyers, is that while he's still alert enough to do himself in, he isn't really ready to go. In New York, at both Mount Sinai and Memorial Sloan-Kettering, doctors have started costly, time-consuming, and labor-intensive "palliative care" programs, involving family members and hospice services. Some patients have to be disabused of the idea that taking drugs for the pain means somehow "surrendering" to the disease. And, of course, the real money to be made from dying is in hospital "procedures"; Medicare severely restricts pay for company at home.

Moyers and his producer-director, Elena Mannes, go everywhere and listen to everybody. At University Hospital in Charlottesville, Virginia, Ricky Tackett's wife, Rose, and Dr. Carlos Gomez must decide whether to sedate him and let him die, which is what Ricky said he wanted when he wasn't delirious from the pain of liver failure. At Balm of Gilead in Birmingham, Alabama, Dr. Amos Bailey tries almost single-handedly to change the "culture of dying" by controlling pain, nursing the whole family as well as the patient, cherishing the ex-

Photograph by Sylvia Plachy.

hausted "caregiver," and making deals with local nursing homes. (His colleague Edwina Taylor says, "It's like putting your fist in the Grand Canyon." They don't go to sad movies: "We already gave at the office.") In Washington, D.C., Dr. Joanne Lynn lobbies—on behalf of Americans for Better Care of the Dying—to change federal policies on end-of-life care: "How is it possible that it is easier to get a hip replaced than it is to get a nurse visit on the weekend?"

Pain, fear, choice, dignity, a death of one's own, and a friend against the night—these are the deepest chords, and *On Our Own Terms* touches all of them, in six hours without cant or condescension, without sentimentality or self-aggrandizement. I can't tell you whether people just happen to behave better when Moyers shows up, or maybe we see people at their best because we're looking at them through his eyes. Either way, his television dignifies the medium, and his poetry needs to become policy.

ROBERT HUGHES, THE *TIME* MAGAZINE ART critic, was scouting locations for **Australia: Beyond the Fatal Shore** (Tuesday, Wednesday, and Thursday, September 5, 6, and 7; 9 to 11 P.M.; Channel 13), a television sequel to his highly regarded history of the penal colony that became a modern nation, when he had the automobile accident that left him on crutches for most of these six hours. The damage to his legs has in no way injured either his mordant wit or his itch to subvert stereotypes.

The Australia we see in the very first hour is enjoying itself at a Gay and Lesbian Mardi Gras parade. What we see in the last hour is an Australia voting itself down as a republic, just last November. In between, we visit an outback space empty except for the Aborigines, a "dead heart" from which most of the white population has fled, to cluster on the coasts; a surprising class system that may account for the continuing servile devotion to queen and Commonwealth; the mysterious beginnings in Dreamtime and rock paintings that go back more than 50,000 years; and the persistent racism, from the treatment of the indigenes to the attitude toward immigrant Asians. If the bookend emphasis is on the pleasure principle, it's not for want of the very same disapproving "wowsers" who have tried to censor everything but rugby for the past 200 years—the uptight arses who wouldn't let women in bathing suits on those famous beaches and who were appalled, in 1972, when modern art arrived with Jackson Pollock, after which a Robert Hughes was, perhaps, inevitable. ▬

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Day of the Lotus

Lotus offers trend-seekers high-style ambience with a menu to match—if you can locate it. Tja! is also hard to find—not that you'd want to.

WE WERE LAPPING UP THE LAST OF OUR second fruity cocktails when they showed up. "We're sorry we're late. But there's no sign outside saying **Lotus.** How are you supposed to find a place you've never been to, if there's no name saying what the hell it is?"

Ahh, don't Manhattan's new recruits ask the most adorable questions?

The answer is not much different from the one Mimi Sheraton gave me fifteen years ago when, preparing for my first trip to San Francisco to write about its food, I asked her if she would be kind enough to recommend some places I might like. "No," she replied. "What do you mean, no?" I asked, stunned at the refusal of so respectful a request. "No," she repeated. "Find them yourself. Or don't you think that's part of it?"

It may be condescending—perhaps just short of repellent—to tell those newly arrived innocents that becoming an enviable urbanite means assembling a Palm Pilot full of friends, insiders, Websites, and Sergio Rossi–shod yentas who fervently nurture your knowingness. Yet how else does one explain how places like Pastis, Village, Orsay, Tja!, and Lotus become busy prior to any reviews, advertising, or opening party hosted by fill-in-the-platinum-neckchain-wearing blank?

Assume the position: Diners at Lotus appreciate the food—and one another.

The advantages of acquiring this sakatini-triggered sixth sense are obvious. Those who do rarely wander or wait. Those who don't often find themselves at the mercy of the black-clad and near-useless, who, perhaps because of their size, genetics, or prior seductions, have gained positions in which they wield clipboards and reservation books as instruments of abuse in instantly successful places run by those who have seemingly forgotten how much luck is at the heart of success.

From the outside, Lotus is a prime candidate for this category. There's the aforementioned non-mentioned moniker, the half-lit doorfront marked by incense, a velvet rope, and a bouncer who served as a temple dog in a prior life. But enter, and the Forbidden City factor fades faster than you can count blondes in black tank dresses.

In fact, the room in front of you doesn't even appear to be in the right neighborhood. Nancy Mah's design shuns both the industrial edge and the European yearnings of its downtown neighbors. Instead, the waffled blonde-wood walls, cylindrical lights, and curved mahogany tables are offset by the suspended resin staircase, and the angled walls and high-gloss ceiling done in colors favored by postwar suburbanites for their "rec rooms." It's like the most spectacular bowling-alley cocktail lounge ever built. If only they had put in a half dozen lanes downstairs instead of a dance floor. Furthering this approachably luxe illusion is an atmosphere of almost apologetic coolness. Owners David Rabin, Will Regan, Jeffrey Jah, and Mark Baker act as if they didn't mean for Lotus to have turned out so sought-after, that what they really wanted was a popular neighborhood place like the ones they used to hang out in on the Upper West Side. Consequently, Lotus's staff and older-than-entry-level clientele radiate a conviviality more in keeping with Calle Ocho, up on Columbus, than with a geographical neighbor like Fressen. And there is a deliberate effort—well, until midnight, anyway—to keep bar traffic from overwhelming the dining room.

Such efforts are even more welcome once it's discovered that chef Richard Farnabe has no intention of letting his cooking get lost in the crowd. Formerly of Jean-Georges Vongerichten's Mercer Kitchen (where his food had the added responsibility of making up for a front desk as eager to greet you as you are to take an MRI), Farnabe is cheekily adept at devising a quartet of seared, fried, terrined, and souffléd foie gras that can steal thunder from the front room's D.J. or a sea-bass carpaccio with a spiky coriander dressing that actually got two P.R. princesses to put down their cell phones while chewing. Farnabe arranges the kind of truffle-dressed mesclun salad you want to eat with your fingers. The frequently overlooked nutlike quality of scallops is cleverly caught between sweetly tart beets and tartly sweet clementine sauce. Crayfish is not only easy to savor in cassolette

Photographs by Magdalena Caris.

form, it acquires an unexpected, come-back-to-me aftertaste due to an infusion of beef marrow. Herb ravioli becomes lilting in an airy mascarpone cream sauce. And the basil-laced goat cheese is entrancing basking in a gloriously vermilion tomato confit. Only a pasty robiola-cheese soufflé sits there, made even more impenetrable by dense white-truffle oil.

John Dory is the Eurotrash of fish: It boasts an old name but has little to show for it. Surround paupiettes of this tender but bland whitefish with daubs of foie gras and topazlike chunks of chanterelles, however, then splash it about in a brisk, spicy sherry reduction, and you could be convinced the line might be worth saving for future generations. With equal effort expended on a lobster bouillabaisse, Farnabe proves why he rapidly gained Vongerichten's trust. Sweetly fragrant, bathed in a velvety thick bath of garlic and tomato, it is a sensuously superb version. And his squab is tastefully carved and laid beside a risotto cake quilted in honey and lavender. Codfish is the odd misstep. Neither its pistachio crust, clam broth, or marmalade of green tomato give it the necessary support to stand on its own. Black truffle sauce, though, wraps lusciously round a beef tenderloin, and any reservation I had about free-range chicken baked in a pale lemongrass-and-ginger sauce was trounced by dissenting partners with thrashing forks, causing me to retreat quite contentedly to a loin of lamb, roasted in turmeric on a bed of fennel.

Lotus also has one of the only late-night menus also in force on Mondays that doesn't make you suspect the dishwasher is doing double duty after midnight, boasting black-Angus steak au poivre, briskly pepper-spiced tuna, and heartily seasoned roast chicken that makes you sorry these birds don't have more skin.

There are two excellent desserts: a chocolate pyramid filled with hazelnut mousse and a delightful pair of fried cannelloni shells stuffed with crème brûlée ice cream. And there are three nasty ones. But when was the last time you went to a temple of trendiness and the most ill-tempered thing there was a pineapple-mango salad?

When my friends left, it was obvious they'd been seduced to their last chakra. "I'm going to come here again," one of them exclaimed. "All I have to do is find it." Hey, they've only been here a year—it takes time.

Lotus, 409 West 14th Street (212-243-4420). Dinner, Monday through Thursday 6–11 P.M., Friday and Saturday till 11:30 P.M. Late-night menu 12 A.M.–2 A.M. Prix fixe, $46.00. All major credit cards.

***Sweet surprise:* Scallops with beets and clementines.**

REMEMBER HOW THEY USED TO WARN YOU on your SAT test that you were probably better off sticking with your first impression? Some advice is still worth heeding.

The first time I walked into **Tja!**, I stood there stunned at the extraordinary collaboration of ugliness and thrift. Furring strips (the kind of cheap wood used to anchor shingles) half covered clunky mud-brown columns. Two spotlights attempted to be thirty, their beams split by smudgy mirrors obviously pinched from the estate of Blanche du Bois. And a cheesy white curtain separated the dining room from the bar with all the jerry-built finesse of the blanket hung between Clark Gable and Claudette Colbert in *It Happened One Night.*

The staff wasn't much more refined. The hostess eagerly kissed me and welcomed me back—then asked me my name. One waitress proudly told me the menu was "Scandinasian." I asked if it was similar to "Asianavian." She said she'd have to ask the chef.

I said I'd be back; I never should have kept my word. A menu as schizoid as Anthony Perkins in *Mahogany.* An execution that proves more than miles separate fjords from the Pacific Rim. Such warm martinis. And a management willingly supplying ashtrays in the dining room because, as the owner says, "I try to accommodate my customers." Well, some of them anyway. Then again, it's not like there's a luscious aroma in danger of being killed. But wouldn't it be novel to try accommodating the law? Besides, isn't that why you put that tacky sheet up?

I don't remember seeing the name of the restaurant on their front door, either. My friends would probably have a hard time finding Tja!, too. Sometimes, being out of the know has its perks.

Tja!, 301 Church Street (212-226-8900). Dinner, Monday through Saturday 6 P.M.–2 A.M. Appetizers, $9 to $14; entrées, $15 to $25. A.E., M.C., V. ▬

Hal Rubenstein's 1997–2000 reviews are available at **newyorkmag.com**.

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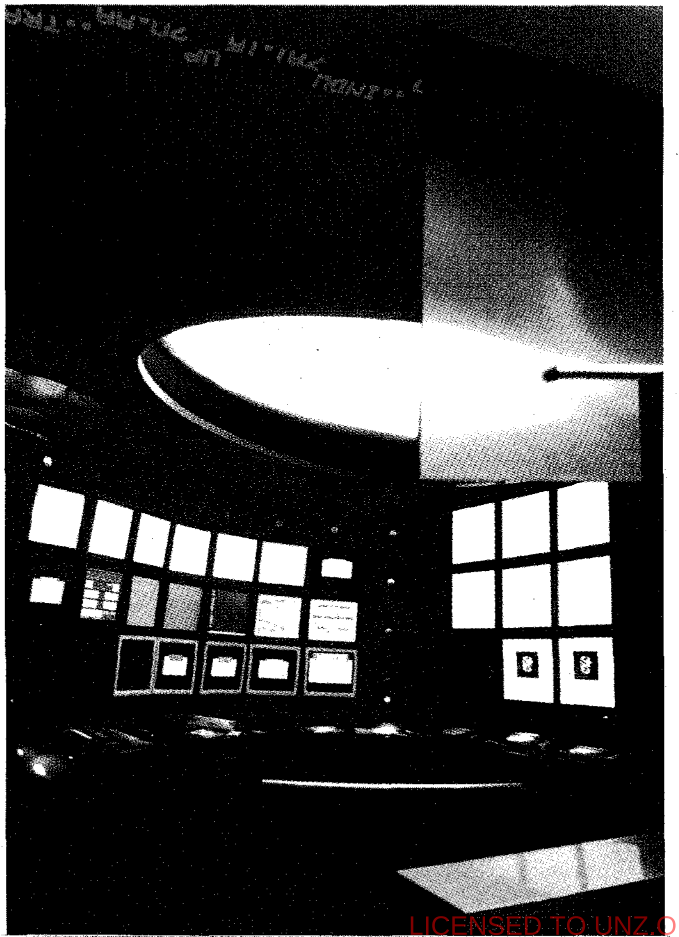
Liquid Assets

A stolid pedestrian ramp at the NYSE is transformed with the luminous fluidity of a data stream; wrong turn at the Crossroads of the World.

MONEY HAS LONG DEMANDED ITS OWN ARCHItecture: You bank it much more readily in a building with commanding pillars and pediments. But inside the **New York Stock Exchange**, the imposing Greco-Roman temple front gives way abruptly to the fluid world of pixels. The circular trading altars in this sanctum sanctorum of the global economy are festooned with computers that stream data, and collectively the screens have taken over a space originally designed like a banking hall. In the seventies, large trading kiosks under a macho octopus of tentacular electronic feeds sidelined the classical decoration, turning the room into a datascape of fleeting numbers.

Wall Street may project a lingering image of wood paneling and polished brass, but no industry is more technologically driven. The transformative proliferation of computers in these august precincts was not lost on the architects of two recent renovations to the trading floors, who handled the screens as more than retrofitted afterthoughts. In both cases, they tried to make the micro environment of the computer macro, using the screens as the building blocks of a new kind of space founded on information rather than on concrete. Who knew the NYSE was so hip?

The ramp between the main trading hall and the adjacent Blue Room has always been a throwaway corridor, but Asymptote, a young New York firm, recently renovated it as an operations-control center that makes virtuality palpable. Grabbing air space from an adjacent stairwell, architects Hani Rashid and Lise Anne Couture, with project architects Elaine Didyk and John Cleater, widened the ramp and installed a glass wall of blue light that takes the glow of pixels and makes it environmental. Against the depthless blue, the designers arrayed banks of screens that float above lavalike metal counters resting on curving cabinets that swan up into position from the lower ramp. In the ceiling, Rashid and Couture carved an indirectly lit oval oculus placed at an angle next to an LED ticker tape that unzips the ceiling, destabilizing the whole space with upside-down movement. The architects have re-created the luminous fluidity and spatial indeterminacy of the screen. Traders step into and through the ramp, with its reflective and translucent surfaces, as though into the space of a screen. Conceptually, the architects have shifted the basis of design from solid to plasma: matter liquefied.



Curious (blue): For the New York Stock Exchange, Asymptote studio converted a ramp into a flowing operations center.

Photograph courtesy of Asymptote.

Compared with most large projects, this is a bagatelle, but the surreptitiously radical design that makes such poetic sense of the pixel is a gutsy move. Yet after this success, the NYSE somehow blinked when it commissioned the design of the much larger trading annex that is poised to open in several weeks. Despite the persuasive environment created by Asymptote, the NYSE capitulated to the more conservative side of its complex nature, hiring the blue-chip New York firm Skidmore Owings & Merrill.

SOM has created a pleasant space—a light-filled, light-colored hall in which the clunky circular kiosks of the main trading floor have been straightened out and lined up within regular structural bays. The wit is that the architects realized the flat screens that replaced consoles can be used physically as panels to enclose trading booths. Once the designers stationed the computers across and down the trading hall, they formed alcoves in one direction, and framed long perspectival vistas in the other. They deployed the screen as a space-defining element. Though modern and abstract, the tasteful beige environment is tacked-down and tame. With the annex, the NYSE retracted its toe from the fluid world. Too bad.

THE LAPSE AT THE NYSE WILL REMAIN A PRIVATE INSTITUtional loss, but at the "crossroads of the world," millions will be affected by another missed architectural opportunity. **Design/Development: Times Square**, the current exhibition at the Skyscraper Museum, just a few blocks away from the Stock Exchange at 110 Maiden Lane, displays the development of six high- *(continued on page 223)*

Special Advertising Section

hotbars&restaurants

guide to the heat of the night 2000

photo: Kenneth Chen

photo: Kenneth Chen

photo: Kenneth Chen

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BEVERLY HOOD ALLEN Creative Services Director   CHRISTY CASAMASSIMA Editor
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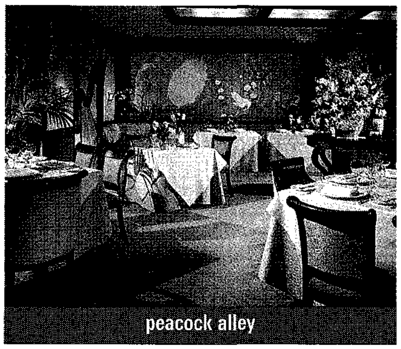
New York nightspots come and go. The trick is knowing what's new, what's worth your time and money. So we're here to fill you in on a couple of classics recently restored to even greater glory, restaurants that turn into dance clubs after dinner, a sampling of the world's most tempting cuisines right here at home, the one place to go to learn everything you ever wanted to know about wine, and the software that can put it all in the palm of your hand.

A Grande Dame Kicks Up Her Heels

Host to everything from Presidential visits to the annual Rock & Roll Hall of Fame bash, the landmark hotel Waldorf-Astoria is also home to two of the city's most appealing restaurants, both recently updated to even greater glory.

A $3.1 million Adam Tihany update changed **Oscar's** (Lexington Ave. at 50th St., 872-4920) from its original casual style into a contemporary American brasserie. Oscar's now boasts a striking decor that blends etched glass, fanciful mosaics, brass rails, wood detailing, and a massive carved plaster mural that features a portrait of Oscar Tschirky, the man who created lobster Newburg and the Waldorf Salad during his decades as maitre d' at the hotel. New chef Robert Trainor shows off the same innovative impulses that were his signature when he opened ultra-chic Asia de Cuba. His spirited, robust cuisine includes re-interpretations of classics. His take on chicken pot pie, for example, is a casserole of chicken and roasted root vegetables, fingerling potatoes and chive biscuit. The weekly, three-course "Chef's Choice" menu ($20) offers choices that range from red snapper with fire-roasted hearts of palm, to rack of lamb with stewed eggplant, spinach and olive sauce.

photo: Kenneth Chen


peacock alley

oscar's

Center-stage in the Waldorf's majestic Art Deco lobby is **Peacock Alley** (872-4895), the domain of chef Laurent Gras, former chef de cuisine at Monte Carlo's Louis XIV and Restaurant Alain Ducasse in Paris, (both Michelin three-star restaurants). In striking contrast to the expectations raised by the posh formality of the dining room, the menu eschews the usual appetizers and entrees, offering instead a basic repertoire of some 30 dishes categorized according to an essential balance of ingredients. Choose from the simple elegance of oysters or fish carpaccio, to the complex taste combination of squab breasts and foie gras. Diners are free to create their own mosaic of a meal, priced according to the number of courses ordered.

Above It All

With its spectacular interior decor, and double-height floor-to-ceiling windows exposing an IMAX view of Manhattan, **Windows on the World** (One World Trade Center, 524-7000,www.windowsontheworld.com) is a dining experience quite literally like no other. On a clear day, you can see 90 miles in every direction from the 107th floor, with the Champagne-toned interior changing mood according to the sunlight and moonglow. Chef Michael Lomonaco's exuberant American cooking emphasizes roasted, grilled, and rotisserie-cooked meats, poultry, and fish. Among his showcase dishes are oak-smoked salmon served with American caviar and creme fraiche, ceviche of scallop and shrimp, rum-glazed mahi mahi with mango salsa, rib-eye of American buffalo with coffee barbecue sauce, and a classic roast rack of lamb. The $40 three-course

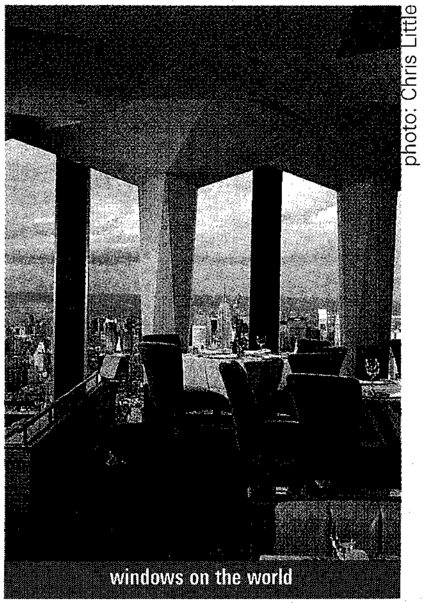


photo: Chris Little

windows on the world

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‘What a Wonderful World’ was first performed live at 11:30 PM.

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"sunset menu" and $40 brunch are grand samplers. The 60,000-bottle wine collection is a worldly tour of fine vineyards.

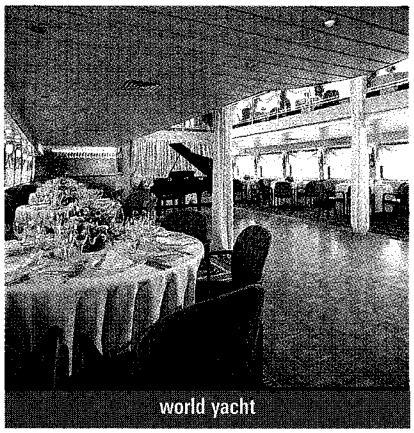
A Euro-Style Grand Cafe

Chef Anthony Arbeeny's menu at the **Commodore Grill** (42nd St. and Lexington Ave. in the Grand Hyatt New York, 850-5999) favors the produce, cheeses, meats, and seafood from small local farms, but the atmosphere in the lavishly wood-paneled Art Nouveau dining room is pure European grand cafe. Sprawling banquettes, upholstered in rich rusty-brown velvet line the walls, each backed with a massive mirror tilted from the top for maximum see-and-be-seen effect. Soothing amber lighting reduces the wide-open space to a romantic intimacy. Chef Arbeeny's menu, which he says he created for "the curious-minded diner," favors light and fresh dishes. Selections labeled "Simply Grilled" offer such options as Angus filet mignon, Montauk tuna steak, a double-cut pork chop, and a "natured" saddle of veal specially raised in California for the restaurant.

> "Seven of New York's top chefs found a showcase for signature creations aboard a yacht."

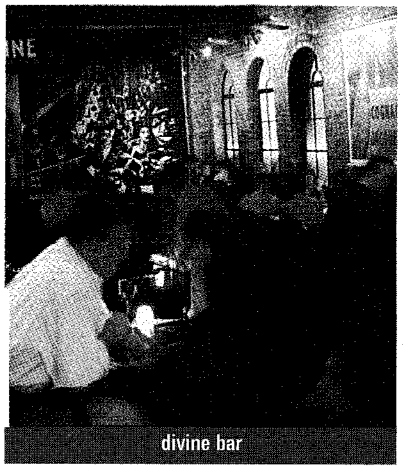
An All-Star Menu Afloat

When seven of New York's top chefs went looking for a showcase for their signature dishes, they opted for a dining room aboard a luxury yacht with all of the city for a backdrop. So began the "Best of New York" dinner cruise aboard **World Yacht** (Pier 81, W. 41st St. and the Hudson River, 630-8100, (www.worldyacht.com). It's the extraordinary collaboration of star chefs Ed Brown of The Sea Grill, Marcus Samuelsson of Aquavit, John Villa of Park View at The Boathouse, Richard Sandoval of Maya, David Burke of Park Avenue Cafe, and Remi Lauvand of Montrachet, each contributing a favorite creation to a menu executed by World Yacht's Executive Chef Wayne Tuman, capped off with desserts by Francois Payard of Payard Pâtisserie & Bistro. The three-hour cruise is a romantic sail around the southern tip of Manhattan, from sunset 'til full darkness, highlighted by a close pass at the Statue of Liberty. There's even a dance floor and a live band.


world yacht

Simpy Divine

First, Shari Schneider created **Divine Bar** (244 E. 51st St., 319-WINE and 55 Liberty St., 791-WINE, www.vino-versity.com), two of New York's hippest wine and tapas bars. Now, she endeavors to help her loyal fans to more fully appreciate the dozens of well chosen wines (available by the taste, glass, and bottle), at a series of highly informative wine tastings she dubbed Vino-Versity. The class schedule continues into September on Tuesdays after work, winding up November 14 with the grand finale "Everything You Always Wanted to Know About Wine But Were Afraid to Ask." It will cover the basics of opening and serving wine to the subtleties of appreciating the differences among varieties, built around 42 international wines, accompanied by bread and cheese to cleanse the palate between tastes. Limited to 150 guests, $65 in advance, $80 at the door. After class, or any time, sample the eclectic menu of mouth-watering snacks and tapas.


divine bar

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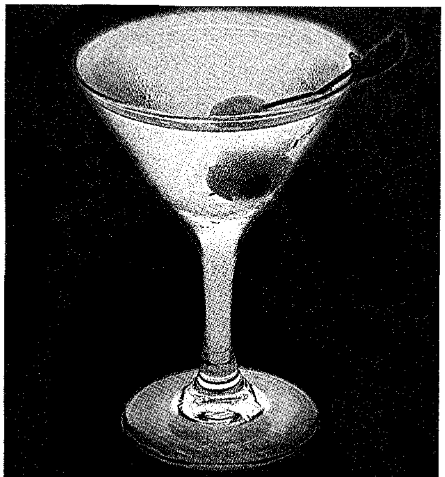

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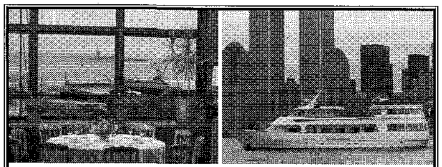

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cafe botanica at the essex house

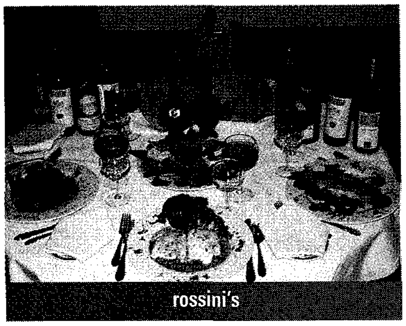
Essex House (160 central Park South, 484-5120, www.opentable.com) is a perfect spot to enjoy a meal any time of the day. Chef Robert Bagli's cooking balances Mediterranean influences and American ingredients in such inspired combinations as roasted hake with porcini mushrooms, sauteed spinach and Yukon gold mashed potatoes, and a roasted rack of lamb with crushed potatoes, tapenade, and braised sunchokes. Monday through Saturday, drop in for a traditional afternoon tea. There's a three-course $38 pre-theater dinner. On weekends, take advantage of the Saturday a la carte brunch or Sunday's sumptuous Champagne Buffet brunch.

Prime Time

Two-fisted dining in the most genteel of settings is what draws crowds to **Morton's of Chicago** (551 Fifth Ave. at 45th St., 972-3315 and 90 West St., 732-5665, www.mortons.com). Generous portions of USDA prime aged beef, whole Maine lobsters, and other main course selections are served with flair from a cart rolled to your table. Plush seating, framed by etched glass partitions, backed by the spectacle of the activity in the exhibition kitchen complete the club-like atmosphere of the Morton's experience. The 24-ounce porterhouse is the specialty, with a 20-ounce New York sirloin and a 14-ounce double-cut filet backing it up. Also popular are the Sicilian veal chop, the broiled center-cut swordfish steak with Bearnaise sauce, and whole baked Maine lobster. The wine list tops 500 selections.

> "Generous portions of USDA prime aged beef, whole Maine lobsters, and other main course selections are served with flair from a cart rolled to your table."

morton's



rossini's

Saloon Below Sea Level

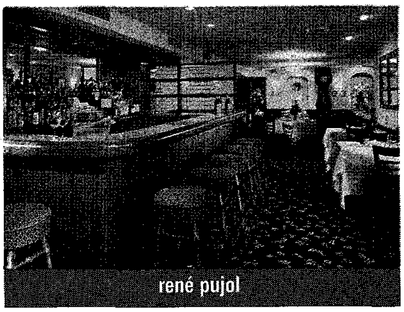
People are beginning to catch on to **The Saloon of the Grand Central Oyster Bar & Restaurant** (Lower Level of Grand Central Terminal, 490-6650), an enclosed 80-seat oasis within the recently restored 450-seat restaurant. It's a perfect place to get away and enjoy some 80 wines by the glass while sampling 25 to 30 varieties of oysters and appetizers that include calamari, jumbo shrimp cocktail, or a truly decadent caviar sandwich. In fact, you can order anything from "the largest seafood menu on the planet" –an encyclopedic collection of seafood specialties that includes as many as 30 types of fish served stewed, roasted, and smoked. Chef Sandy Ingber begins his search for the freshest catch of the day at 4 a.m. at the Fulton Fish Market. Over 240 well chosen wines are available.

That's Amore

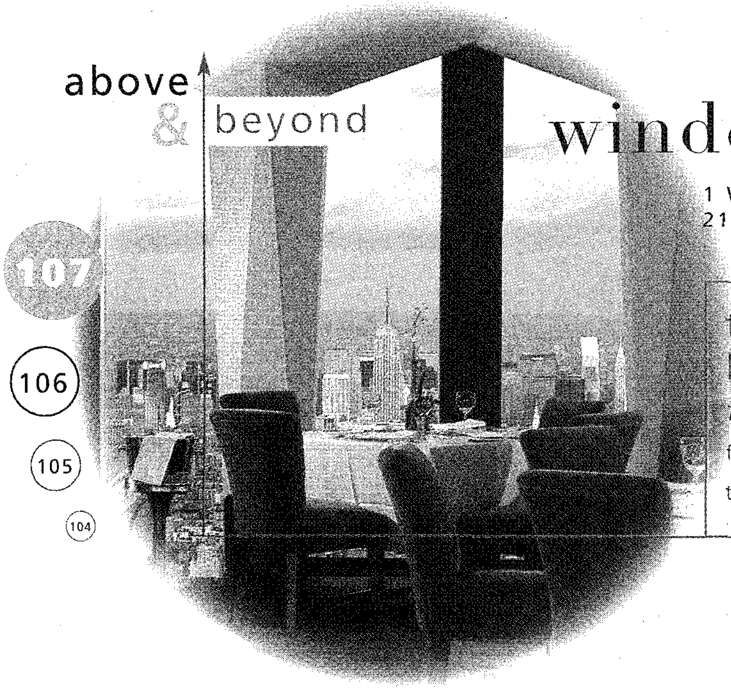
Rossini's (108 E. 38th St., 683-0135, www.rossinirestaurant.com) has been one of those special-occasion romantic restaurants for the past 22 years. The evening begins in the very friendly lounge up front, then moves along to the recently redecorated split-level dining room in back, where the woodwork is a rich burgundy that matches the Bargello-upholstered high-backed dining chairs. The northern Italian menu covers the classics, and includes a house specialty two-and-a-half-pound female (larger tail, smaller claws) Maine lobster. There's live piano music weeknights. The regular cigar nights are great favorites among regulars, featuring top Champagnes, house favorites, and frivolity.

A Family Affair

René Pujol (321 W. 51st St., 246-3023, www.renepujol.com) is a rarity among New York restaurants–an elegant, family-owned French classic with a skilled young chef, Claude Franques, com-



rené pujol



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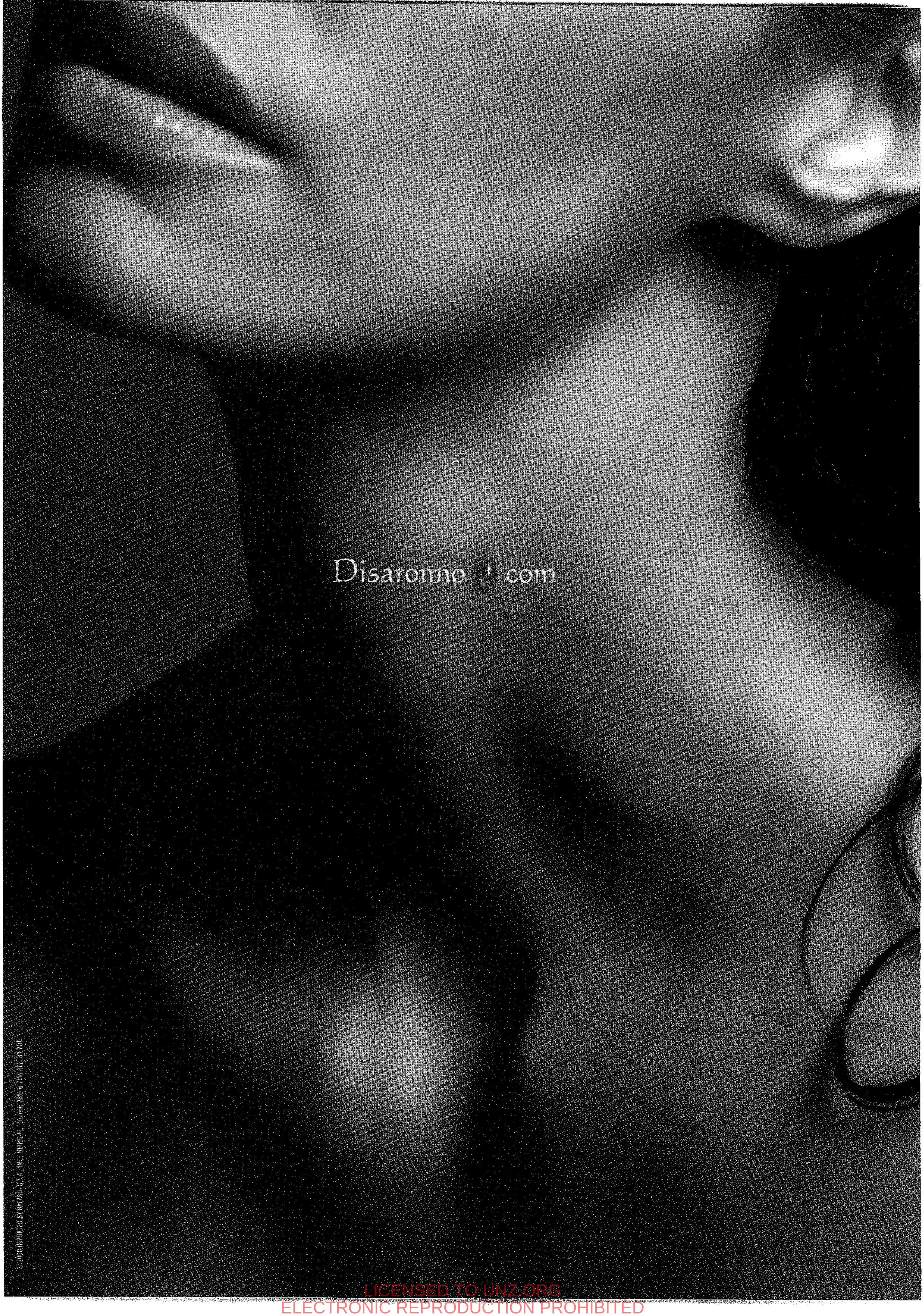
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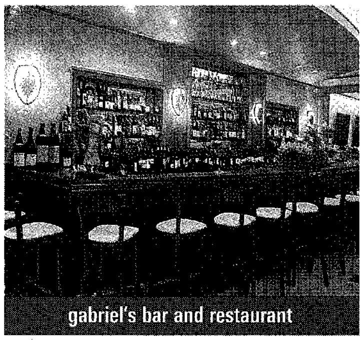
manding the kitchen while his charming wife Nicole manages the dining room. An institution for the past 30 years, the restaurant has expanded over time to include the brownstone above the dining room, then the one next door. A perfect setting for chef Claude's artistic and updated French standbys that include his signature dish, pan-seared duck breast with a confit drumstick, fruit chutney, and spiced sauce. There's a three-course $28 lunch and a $40 dinner.


gabriel's bar and restaurant

> "Walk in and you become immersed in a crowd of movie stars, media moguls, and Wall Street movers and shakers."

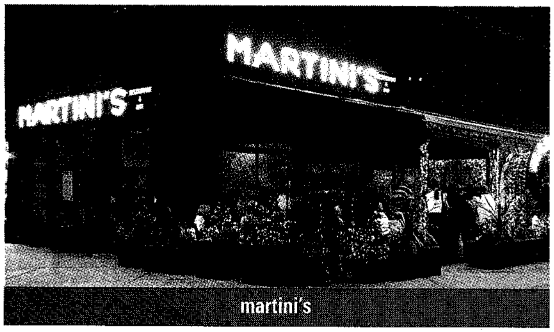
The climate-controlled cave stocks 15,000 bottles of carefully chosen (and affordable) French and California wines.

Hip Joint

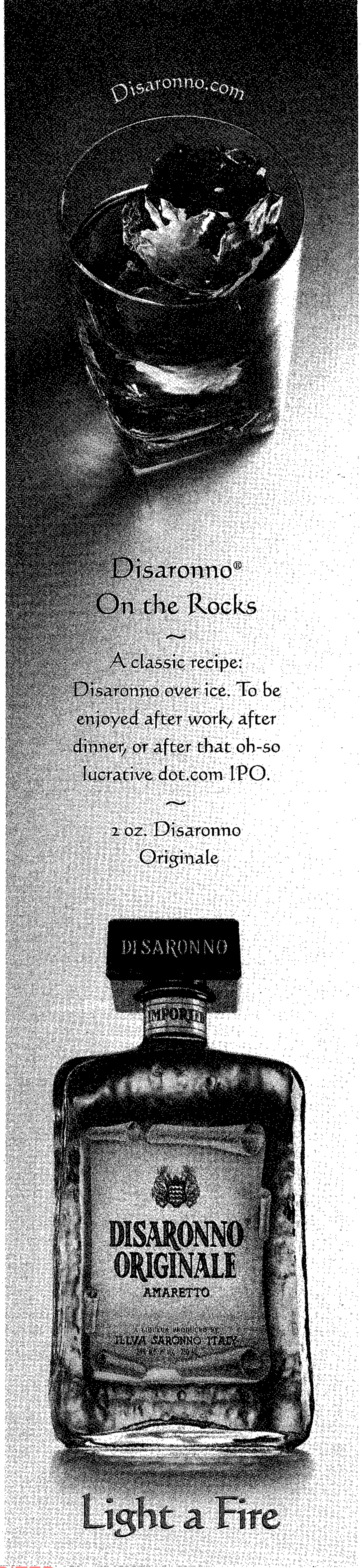
Judging by its outward appearance, you'd dismiss **Gabriel's Bar and Restaurant** (11 W. 60th St., 956-4600, www.gabrielsbarandrest.com) as nothing more than a neighborhood joint. But walk in and you become immersed in a crowd of movie stars, media moguls, Wall Street movers and shakers, and neighborhood regulars presided over by the thoroughly charming Gabriel Aiello. While he's working the crowd, his partner, chef Ralph Perrotti pampers them with northern Italian comfort food that boasts homemade breads, pastas and desserts, a daily risotto that's worth the half-hour wait, and delicacies from the wood-fired grill that include tuna steak, marinated lamb chops, and trout with rosemary vinaigrette. Pastry Chef Violeta Fay's absolutely scrumptious dessert—chocolate chip cheesecake with pecan-praline crust is a must.

View from the Terrace

The year-round terrace at **Martini's Restaurant and Bar** (810 Seventh Ave. at 53rd St., 767-1717) is a canopied 20-by-100-foot expanse set well back off the street behind a row of bushes. A fine place to enjoy the restaurant's featured martinis, served in a unique double glass that keeps ice and drink separate, and such innovative garnishes as sun-dried cranberries, pickled ginger, chipotle chilis, and giant olives stuffed with lemon and rose-



martini's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1999
■ "Sexy", "spacious" Flatiron supper club that hits high notes with its "beautiful", "candles-everywhere" setting and "great jazz" Wednesdays-Saturdays; with Mediterranean food and service that are "better than they have to be", it's "lovely" for "a date", "a drink" or "a party"; ...the pre-theater deal is "a real winner."

2000
■ "Fred and Ginger would feel at home" in this "huge", "high-ceilinged" art deco Mediterranean in the Flatiron District, where "better-than-you-would-think" food and "great jazz" lure time travelers...

Eat, drink and be serviced.
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mary. Indoors, the split-level dining room is a bustling trattoria where chef Richard Krause recalls his California days with designer-style thin-crust pizza from a wood-fired oven, as well as homemade pastas, and charcoal-grilled seafood.

Star Turn

A virtual studio commissary for the beehive of filmmakers in the neighborhood, **The Film Center Cafe** (635 9th Ave. between 44th and 45th sts., 262-2525) serves comfort food deluxe. Absolutely everything from French onion soup and chili, to 10-ounce char-broiled burgers, a veggie burger with alfalfa sprouts and guacamole, eight California-style salads and sandwiches galore. Entrees include homemade meat loaf, herb-roasted chicken, steak frites (a 16-ounce rib eye with crispy fries), a pork chop marinated with mustard, sage, and rosemary, and a steamed pound-and-a-half lobster.

hudson river club

Room with a View

Genteel and serene, and possessed of one of the city's most spectacular views from terraced dining rooms decorated with polished brass and tapestried banquettes,

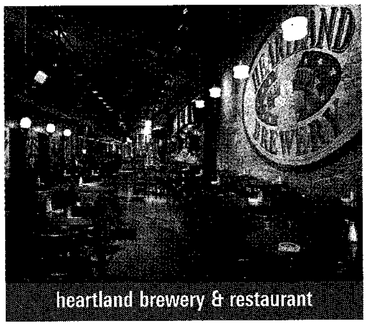
Film Center Cafe

film center cafe

Hudson River Club (4 World Financial Center, 786-1500) takes full advantage of its window-wall exposure to the Statue of Liberty and Ellis Island. Chef Matthew Maxwell completes the spectacle with a menu that favors fresh, locally produced vegetables, fruits, seafood, and meats, in highly inventive dishes. His golden potato and black truffle ravioli, for example, is served in a saffron cream sauce and eight year old balsamic vinegar. He serves sauteed Long Island breast of duck pinwheeled on top of a confit noodle cake and braised wild scallions. The Hudson Valley game tasting includes house-made rabbit sausage, pheasant pot pie, and open-faced wild boar ravioli.

True Brew

A new chef, Dirk Zephir, formerly of Dock's, Soul Cafe, and Island, has added new spice to the menu at **Heartland Brewery & Restaurant** (35 Union Sq. W., 645-3400 and 1285 6th Ave., 582-8244). Among the changes are Thai springrolls with rock shrimp, peanuts, lemongrass, and Chinese



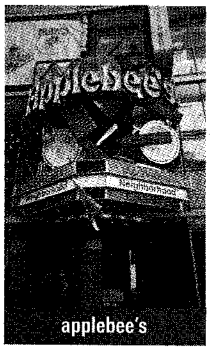
heartland brewery & restaurant

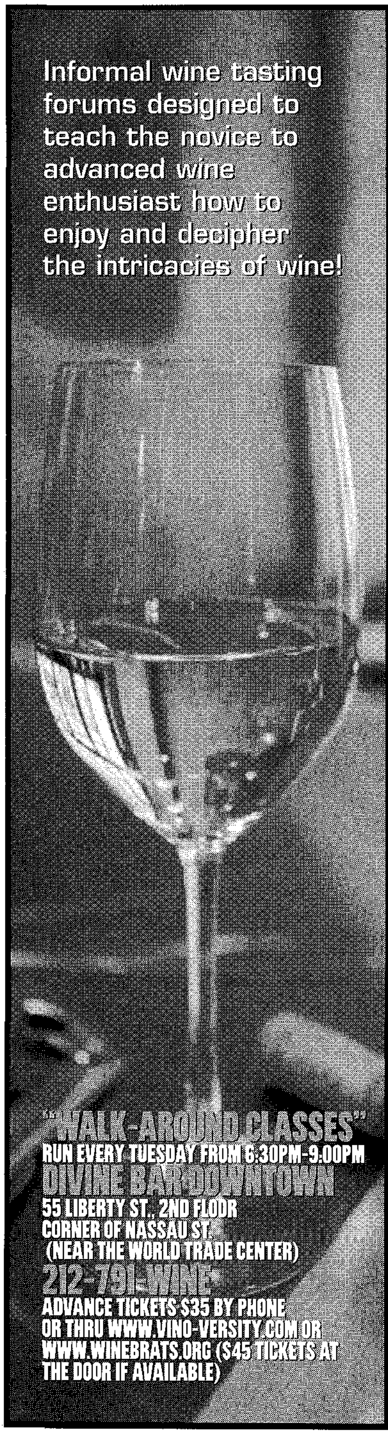
cabbage with a pear soy dipping sauce, pistachio-crusted goat cheese and Smithfield ham over baby lettuce, and braised lamb shank with Merlot rosemary reduction served with baby bok choy. All, of course, meant to blend seamlessly with the house's special brews which, for autumn, feature Smiling Pumpkin Ale, made with subtly spiced ginger, cloves, cinnamon, and allspice, as well as Indian River Ale, orange-amber in color with a distinctive coriander spice finish. Named "Hottest Night Spot" by *Zagat's Nightlife Guide*."

> "Urban renewal has turned 42nd Street into a family neighborhood."

Family Fare

Urban renewal has turned 42nd Street into a family neighborhood, as evidenced by the arrival of **Applebee's Neighborhood Grill & Bar** (234 W. 42nd St., 391-7414, www.applebees.com), which opened last March. The two-level restaurant, hard to miss with its $700,000 neon sign that scales the entire front of the building, is noted for its great comfortable bar atmosphere to pop in for drinks after work. The


applebee's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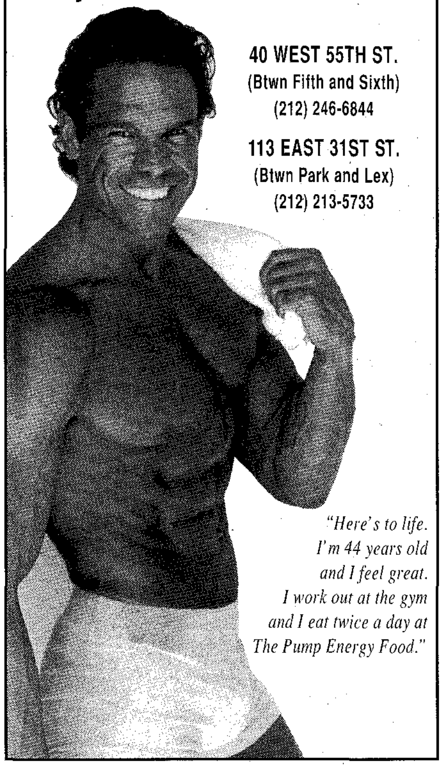

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> "The indoor-outdoor space features an All-American menu, and turns into a lounge with a suitably hip DJ after dinner around 11 p.m."

menu touches every American comfort food base from Buffalo wings and pizza, to grilled steaks, chicken, and seafood, as well as finger food, salads, burgers, specialty sandwiches, and an array of "low-fat and fabulous" options.

Liquid Asset

At the epicenter of the 175 or so bars and restaurants that crowd Third Avenue from 69th to 101st Street in Brooklyn's bustling Bay Ridge section is a lounge whose name announces itself in its design. You see, you enter **H2O** (8608 Third Ave. at 86th St., Brooklyn, 718-680-6065) through a doorway in the limestone facade that's flanked by waterfalls. Yet another waterfall cascades down the full width of the 8-by-18-foot limestone wall behind the massive granite bar. The 1,500 square-foot space decorated with cozy Art Nouveau-style furniture is framed by a high, arching stainless-steel ceiling. The entire 56-by-74-foot back wall is a custom-designed erotic mural on canvas. Set to open by Labor Day, H2O will have a strict door policy, and will provide plenty of partying until four in the morning.

Hey, Good-Lookin'

Another new spot generating buzz that states its case in its decor is **RBG Grill NYC** (37 3rd Ave. between 9th and 10th streets, 777-2216). The cryptic initials stand for "Really Beautiful Girls" or "Really Beautiful Guys," in tribute both to its hoped-for crowd, and to those it idolizes in its glamour gallery of classic Hollywood portraits of such RBGs as Marilyn Monroe, Elizabeth Taylor, Humphrey Bogart, James Dean, Clark Gable, and Errol Flynn. The indoor-outdoor space features an All-American menu, and turns into a lounge with a suitably hip DJ after dinner around 11 p.m.

Pub Relations

Three bright red English phone booths built into the front wall welcome you to a bit of Old Blighty, **Telephone Bar & Grill** (149 Second Ave., between 9th and 10th sts., 529-5000, www.telebar.com). There's a rousing camaraderie around the marble and cherry wood bar inside. Autumn: the menu lists such British pub favorites as shepherd's pie to fish 'n chips, as well as a New American menu revised for the season to feature dishes made with organic wild game. Mondays alternate between poetry readings and open mike events. Tuesdays cuddle up in the

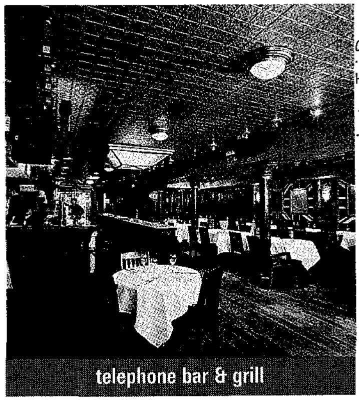


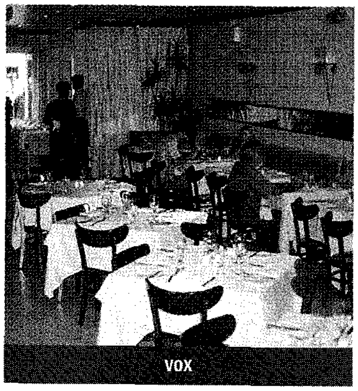
photo: Tai Dang

telephone bar & grill

fireplace lounge and watch a classic international film with your dinner. The hearty Irish breakfast served on weekends is a real crowd pleaser.

Speak Easy

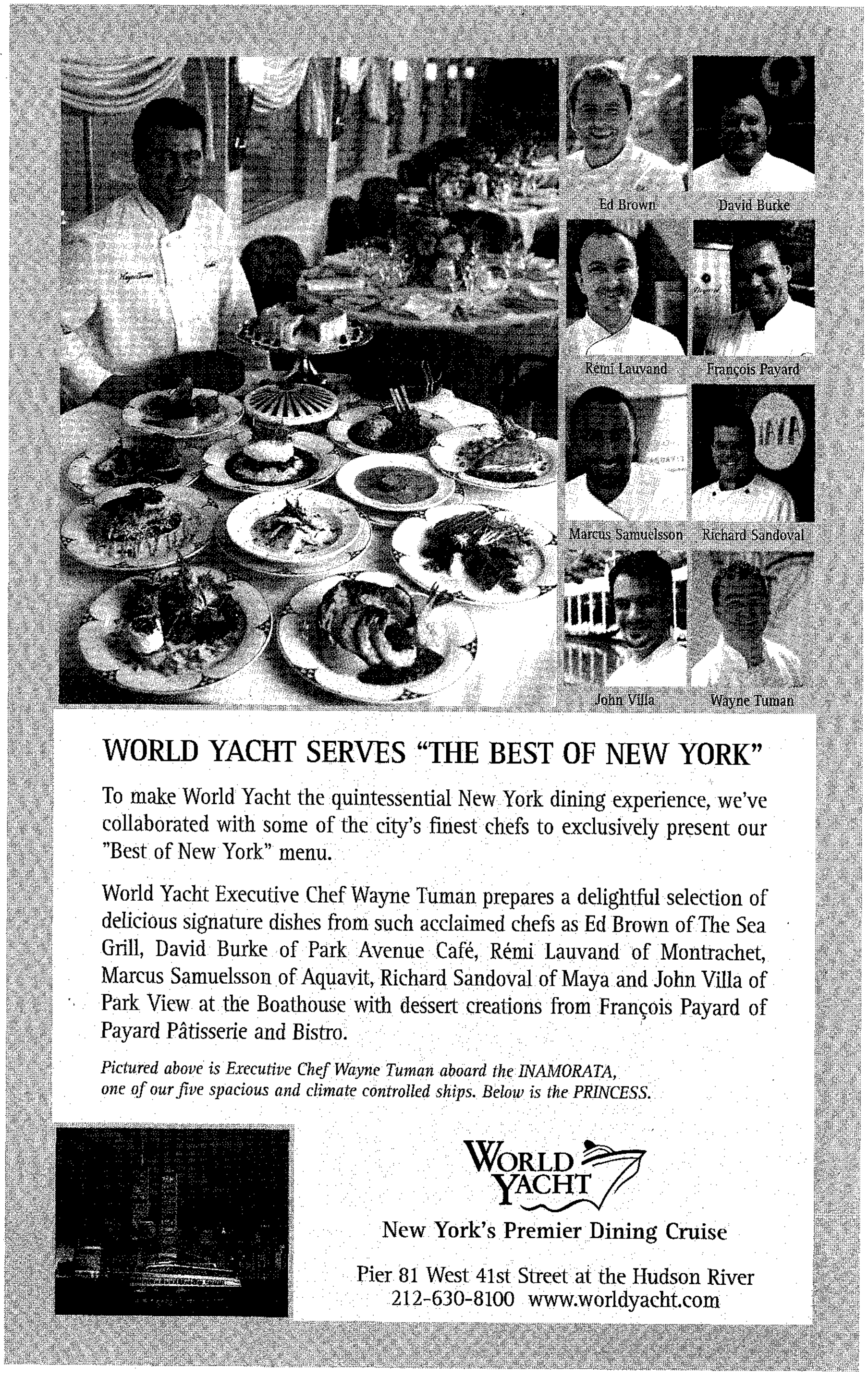
The year-old **Vox** (165 8th Ave. between 18th and 19th sts., 646-486-3184, www.vox626.com) brings a Latin-Asian fusion menu to Chelsea, with a daily menu devised to take advantage of market-fresh ingredients. The shades-of-white restaurant-lounge draws crowds with exotic macadamia crusted mahi-mahi with carmelized pineapple and calamari black rice, a hanger steak au poivre, and a paella made with frogs legs, cockles, mussels, shrimp, squid, and chorizo. The late-night menu offers a raw bar and a Cuban sandwich. Cell phone action in the up-front lounge only, please.



VOX

Quiet, Please

Equal parts bar, restaurant, and nightclub, **Hush** (17 W. 19th St., 989-4874, www.hushnyc.net) is a sumptuous blushing-red supper club that turns into a disco every night at 10:30 p.m, under the watchful eye of Steve Steckel, who once decided who made it past the velvet rope at Studio 54, then managed the Palladium, the Grand, and Whiskey. Chef Brett



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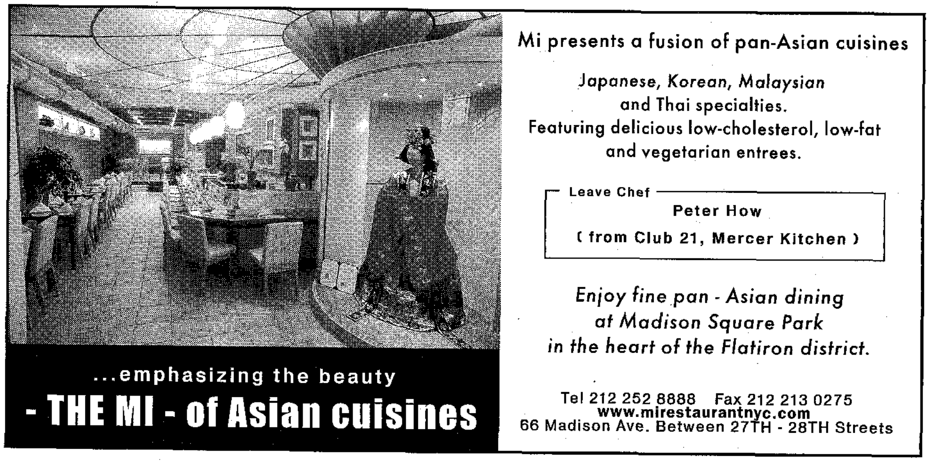

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Winter's new American cuisine with Latin-Asian fusion features sharable "fun food" like chili-rubbed pork chop with fried plantains and poblano corn flan, and pan-seared salmon with soba noodles, baby bok choy, and ginger beet sauce. Pizzas run wild through such fanciful variations as Peking duck, Tandoori chicken, and aged goat cheese with braised leeks and truffle oil.

An Electric Mantra

The vast Flatiron pleasure palace **Ohm** (16 W. 22nd St., 229-2000, www.ohmnyc.com) mixes design elements the way its name mixes "ohm," the scientific symbol for electrical energy, with the yoga mantra "om." The luxurious space includes a duplex disco, three bars, three cozy lounges, and two dining areas. Soft-textured furnishings blend with industrial artifacts. Hand-painted wall surfaces meet metallic and wooden accents. A sinuous, copper-coated bar, lit to create the illusion that it is floating, trims one edge of the main dance floor. And their special events department, under the direction of Nanette Gordon, showcases such temptations as Maryland crabcakes with saffron aioli, Brie with almond and pear in phyllo, and grilled chicken breast on polenta.

photo: Rossa W. Cole

ohm

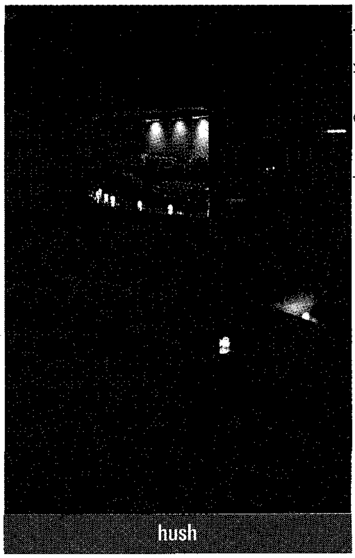
photo: Greg Kessler

hush

Local Attraction

The twin-level dining space, with floor-to-ceiling windows, at **Local** (224 W. 47th St., 921-2005, www.localnyc.com) is a perfect setting to enjoy the bar scene and a menu that changes monthly under the steady hand of chef Franklin Becker, whose American cuisine shows distinctive streaks of global influences. In the midst of the dining room, which is furnished with intimate, romantically lit booths, is the Chef's Counter where, for $20, you can sample two courses while chatting with the chef. Judy Schmidt's pastries show real verve—her summer cherry soup with coconut sorbet and coconut emulsion, for example, or her triple berry cheese foccacia served with a lemon buttermilk sorbet. Mondays there's live jazz in the lounge.

Keep Up the Beat

Eclectic Mediterranean cuisine and live jazz (Wednesday through Saturday) maintains the beat at **Metronome** (915 Broadway at

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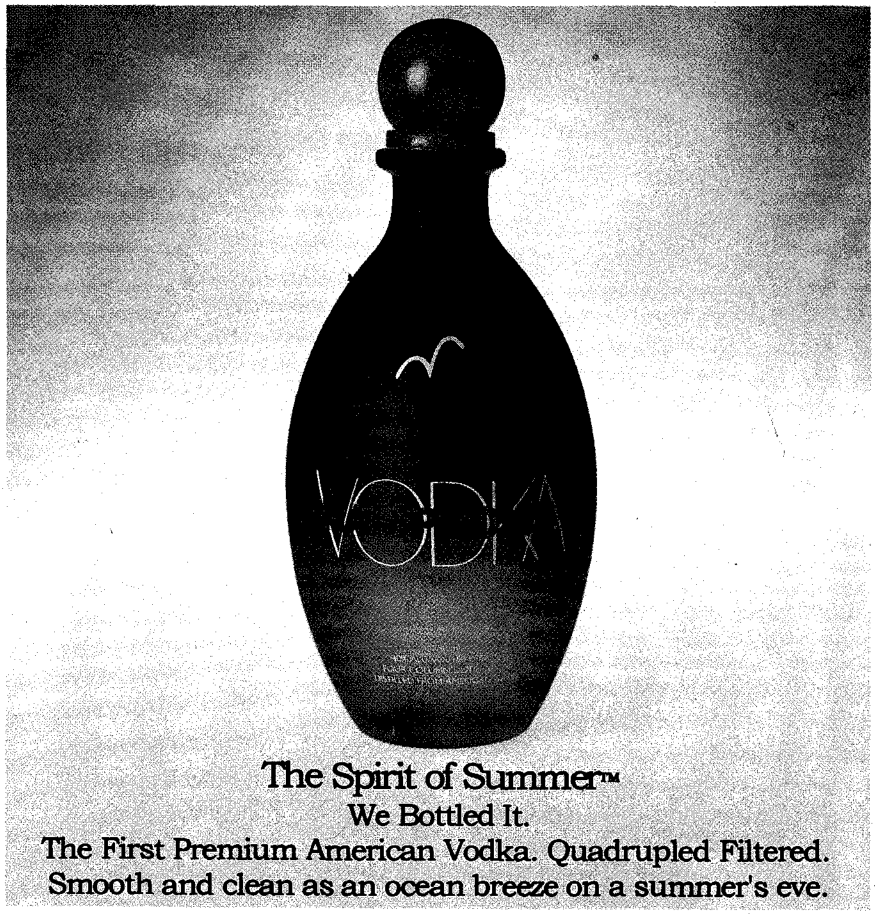
local

21st St., 505-7400, www.metronomenyc.com). This 10,000 square-foot Flatiron supper club impresses with its Art Deco interior, and a menu that covers the territory from seafood, poultry, and veal, to a lamb T-bone, and filet mignon. The fish sampler for two includes salmon carpaccio, tuna carpaccio, prosciutto-wrapped shrimp, and crab and basil salad. There's a $25 pre-theater special Tuesday through Friday. And Friday and Saturday nights, the whole place morphs into a nightclub with DJs. Please call for details about weekend parties.

metronome



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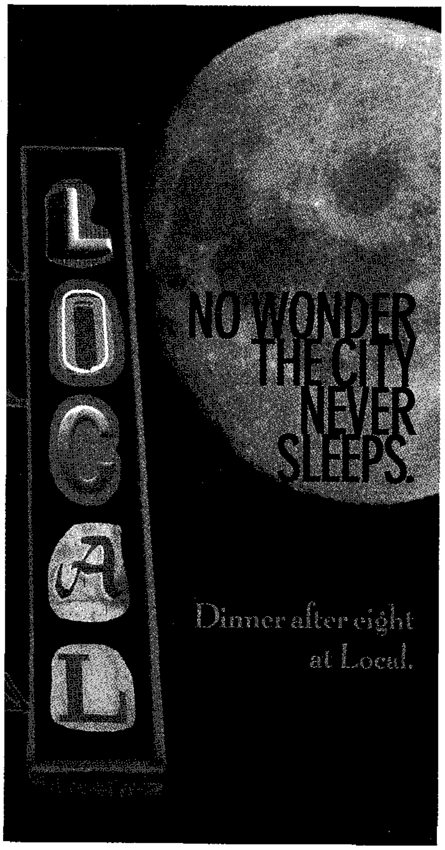

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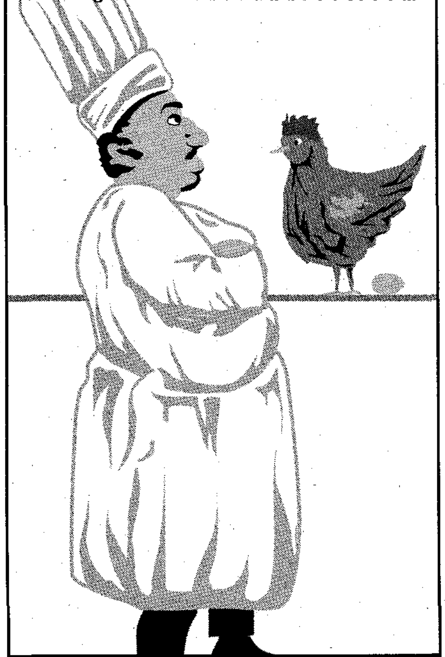

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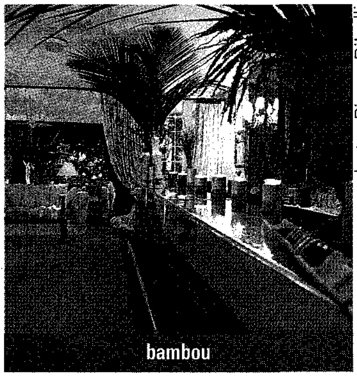
"The service is charming, the food is appealing, run by real people." Ruth Reichl, NY Times



bambou

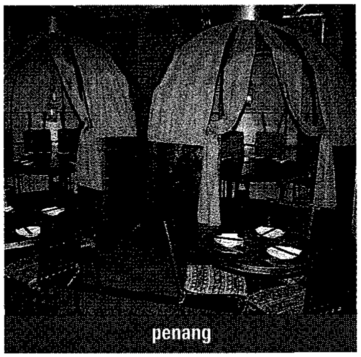
photo: Pierro Ribelli

Going Tropical

The folks at **Bambou** (243 E. 14th St., 358-0012, www.bambounyc.com) seem to think a few stalks of bamboo in the window is enough of a sign. Or maybe they're just setting up the pleasure of discovering the decadent tropical escape inside. Take a seat at the copper-topped bar in the lounge for a Champagne cocktail, Brazilian caipirinha, or Cuban mojito. Better yet, sink into one of the overstuffed chairs or sofas under swirling ceiling fans. Then move on to the palm-fringed dining room, where the Caribbean fusion menu offers crab cake over avocado butter, chive oil, and balsamic molasses syrup, shrimp Guadeloupe sauteed with cilantro and tomato, and snapper served whole with potato and ginger. For dessert, float yourself a pineapple boat with its cargo of ice cream, raisins, and coconut.

Penang Dynasty

Celebrated as much for whimsical architecture as for cuisine that fuses Chinese and Indian cooking tinged with Thai overtones, **Penang** (1596 2nd Ave. at 83rd St., 585-3838; 240 Columbus Ave. at 71st St., 769-3988; 109 Spring St., 274-8883) has become a mini-dynasty of culinary creativity. Dozens of chicken, beef, and seafood specialties fill the menu. And each outpost has its own inspired decor, designed on the spot by owner Suan Lee Cheah. The massive steel domes protruding through the outside walls at the Upper East Side Penang are actually booths for 12. The SoHo restaurant has a skylight above a two-story rock waterfall. And the recently renovated Upper West Side location has a wood-paneled, built-in sidewalk terrace.



penang

Asian Medley

MI Restaurant (66 Madison Ave. between 27th and 28th sts., 252-8888) combines the art and cooking styles of Malaysia, Korea, Thailand, and Japan. (The name, pronounced "me", means beautiful in all four languages). The decor includes a full-sized mannequin of a Korean queen wearing a copy of a 500-year-old ceremonial robe, one of only two in the world, Japanese arms and medals, and handmade Korean wooden masks that are used for traditional costume dances.

mi restaurant

"Executive Chef Peter How favors a cooking style that is fresh and original in presentation, as well as low in fat and cholesterol."

Executive Chef Peter How, who was Jean-Georges Vongerichten's sous chef at Mercer Kitchen, favors a cooking style that is fresh and original in presentation, as well as low in fat and cholesterol. His Pad Thai is piled high and lightly seasoned with sweet and spicy sauces. A seafood specialty, jumbo prawns, is served slightly

photo: Kenneth Chen

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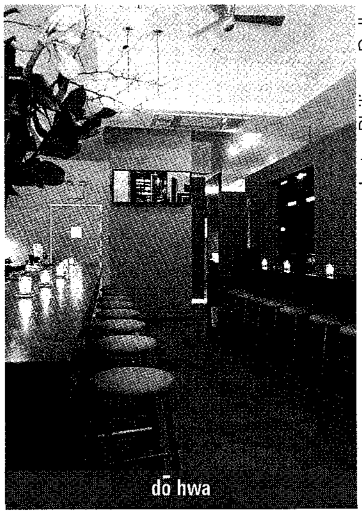

dō hwa

photo: Philippe Dollo

spicy on a bed of steamed asparagus and rice noodles. His grilled scallop Asian lasagna, made with flat rice noodles, is stuffed with fresh shrimp and mixed vegetables, and topped with tamarind sauce.

Star of India

A decor of intricately hand-carved antique woodwork and art objects lends a decidedly theatrical setting for **Sapphire Restaurant** (1845 Broadway between 60th and 61st sts., 245-4444), a new arrival in the Lincoln Center area. The menu is a tour of the finest regional cuisines of India, especially the tropical specialties of the famed resort area of Goa. The wine list is unusually broad and deep for an Indian restaurant, with an experienced sommelier on-board to guide your selection.

Family-Style Korean

Dō Hwa (55 Carmine St., 414-1224) brings authentic home-style Korean cooking to a hip, strikingly minimalist downtown space. Instead of the usual formality of ordering a meal course by course, the menu is served family-style, encouraging freestyle sampling and sharing. Every meal is accompanied by an array of banchan, traditional side dishes that include kimchi, steamed vegetables, and toasted seaweed paper to wrap around rice. A good way to educate your palate to this cooking is to order one of the three sampling menus for your party. Or try any of the grilled meat specialties. In a nod to its downtown crowd, and Quentin Tarantino who's an investor, Dō Hwa features a list of cinema-themed cocktails named for such classic characters as Jake Gittes (*Chinatown*), Mr. Blue (*Reservoir Dogs*), and Xiu Xiu (*Raise the Red Lantern*).

photo: Kenneth Chen

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The Cocktail Connection

What's a night on the town without a little liquid fuel to get you revved up? Here, some favorite new spirits and liqueurs to sample on your next foray into the heat of the night.

The Spirits of Bonnie Prince Charlie

The mystery-shrouded origins of **Drambuie** (www.drambuie.com) reaches back to a Royal secret that's been passed on for some 250 years. Seems Drambuie, the premium liqueur sold in more than 200 countries worldwide, was first blended as the personal liqueur of Prince Charles Edward Stuart, better known as Bonnie Prince Charlie. As the legend unfolds, the Prince retreated to Scotland after being unseated in a coup, where he was sheltered by Captain John MacKinnon, whom he rewarded with his only remaining possession—the treasured secret recipe for his personal liqueur. For more than 150 years, the MacKinnons kept the Prince's gift to themselves, handing it down from generation to generation. Finally, in 1906, when Malcolm MacKinnon traveled to Edinburgh to establish himself in the wine and spirits trade, he decided to produce the liqueur for public consumption. Drambuie's popularity spread so rapidly that in 1911 it became the first liqueur to be accepted into the cellars of the Houses of Parliament, and soon after, into the Royal Household at Buckingham Palace.

> "Bonnie Prince Charlie's magical blend of herbs and a hint of heather honey still gives Drambuie its unique character."

Today, Bonnie Prince Charlie's magical blend of herbs and a hint of heather honey still gives Drambuie its unique

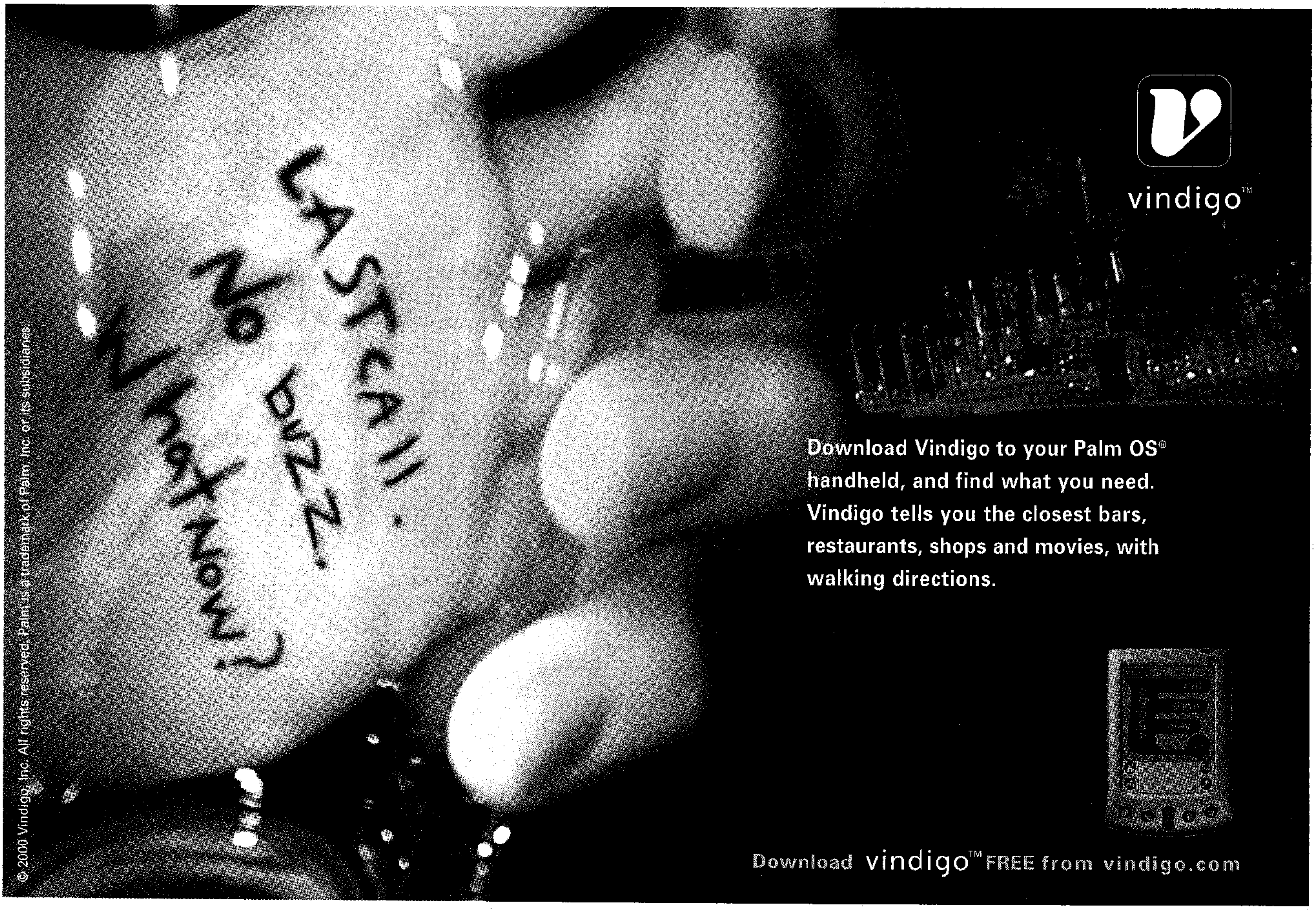

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photo: Kenneth Chen

character, produced at a single distillery in Kirkliston, Scotland, using modern technology only to supplement the time-honored process of "nosing" the quality of suitable malts considered worthy of inclusion. The same holds true of the proper way to enjoy Drambuie over ice, to enhance the more subtle nuances of the liqueur's taste.

Tickle Me Here

Created as a love potion in 1525 in Saronno, Italy, according to a formula that remains carefully guarded, **Disaronno® Originale Amaretto** (www.disaronno.com) is a premium liqueur made from the highest quality natural ingredients and infused with floral and fruit flavors.

What's attracting new attention to Disaronno Originale is a drink that will tickle you literally. Order the Italian Tickler and the bartender will serve you a most seductive cocktail, complete with a tickle stick topped with a tantalizing red feather and body stickers and temporary tattoos that direct whomever you choose to "tickle me here."

italian tickler

"The Italian Tickler"
- 2 ounces of Disaronno Originale
- 5 ounces of club soda

Serve over ice

"Godfather"
- 1 ounce Disaronno Originale
- 1 ounce Dewar's® Scotch

Serve in an old-fashioned glass over ice

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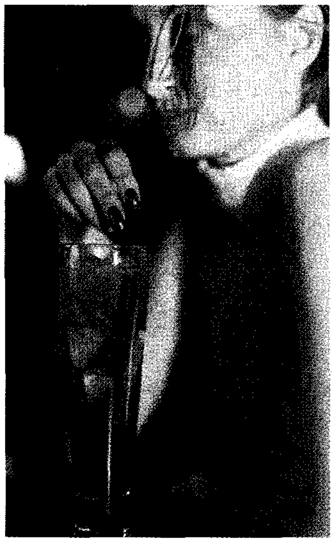

Or decorate your own party scenes with these drinks:

The Hamptons Kiss
- 2 ounces of Hamptons Vodka
- 1 ounce of Champagne
- A splash of Chambord

Serve in a Champagne flute

The Virgin (His)
- 2 ounces of Hamptons Vodka
- A splash of cherry liqueur

Serve in a martini glass with a cherry

The Virgin (Hers)
- 2 ounces of Hamptons Vodka
- A splash of banana liqueur

Serve in a martini glass with a banana slice

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> "The time-honored tradition of partnering brewery and restaurant thrives here."

The Art of the Meal

Everything's designed to appeal to the eye at **Shelly's New York** (104 W. 57th St., 245-2422) –the amber woodwork of the bar, the fully rounded dancing nudes in the mural behind a row of banquettes. Even the heaping raw bar, trimmed with bright yellow lemons. The art, by Red Grooms, Peter Max, and John Johansen, provides a rich scenic backdrop for what's on the plate. American oysters–both East Coast and West Coast–arrive daily, ten varieties in all. And the raw seafood platter lays on shrimp, bluepoint oysters, littleneck clams, and mussels with shrimp remoulade. Prime beef, dry-aged for 21 days, includes a "king cut" of prime rib, and a 12- or 16-ounce New York sirloin. Try the house specialty, fish 'n chips, or pick your own 2-, 3-, or 4-pounder from the "lobster pond." Even the sandwiches are something special–including a classic croque monsieur of baked ham with gruyere and tellagio cheeses, and a Maine lobster club.

Lounge Life

The Hi-Life Restaurant & Lounge (1340 First Ave. at 72nd St., 249-3600) combines cruise ship class and Hollywood dash with 14 oversized, high-backed banquettes in the barroom. Across town, **The Hi-Life Bar & and Grill** (477 Amsterdam Ave. at 83rd St., 787-7199) is a spiffed-up version of a neighbor-

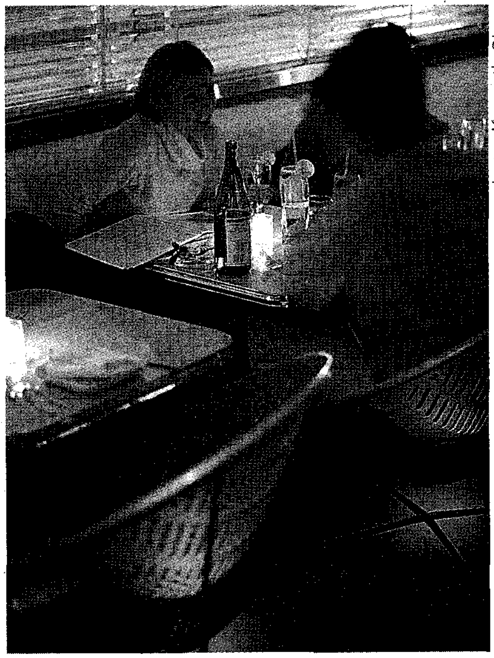
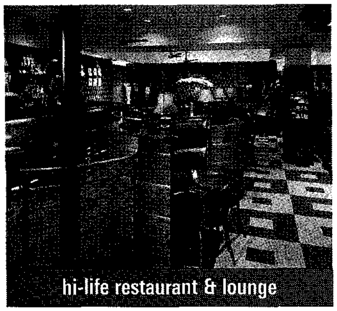


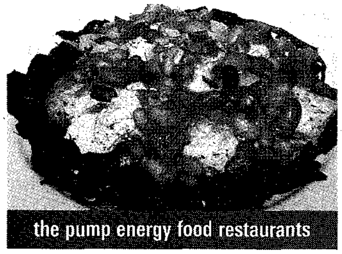
photo: Kenneth Chen


hi-life restaurant & lounge

hood bar, with button-tufted leather walls and a wrap-around sidewalk terrace. Menus at both feature steaks, chops, and sushi. Thursday nights are special. The East Side Hi-Life rolls out Speakeasy Night with a swing jazz band playing during dinner in the Lounge Room. On the West Side, it's Hi-Life in Havana, beginning at 10:30 p.m. when they clear out the tables and chairs so a Latin DJ can play "Afro-Cuban grooves" for a party fueled by traditional mojitos.

Get Physical

The Pump Energy Food Restaurants (113 E. 31st St., 213-5733 and 40 W. 55th St., 246-6844) caters to folks who are interested in physical fitness at the table. Everything is cooked to order, without preservatives, frying, egg yolks, butter, bacon, mayonnaise, or white bread. The vast menu includes "supercharged" combination plates, five different types of shakes ranging from diet to energy specials, and pizzas made with non-fat mozzarella and low-sodium tomato sauce on a whole wheat crust. Delicious "sweet treats" avoid butter, oil, sugar, and salt. Who says healthy food can't taste great?


the pump energy food restaurants

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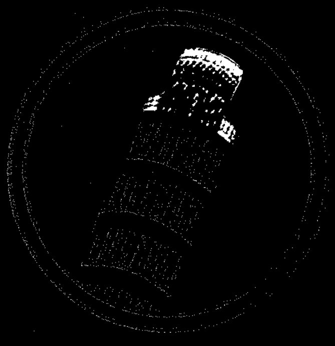

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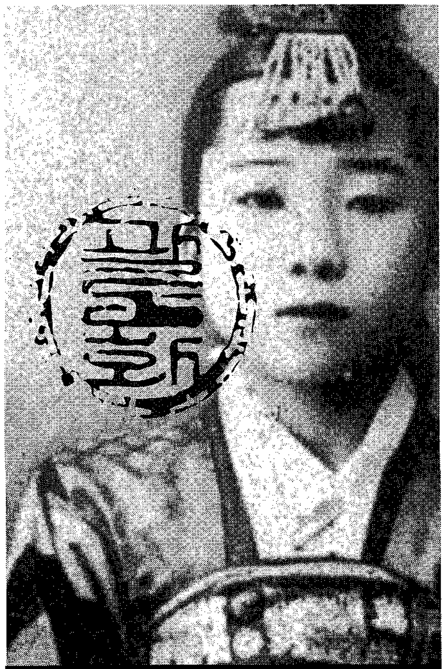

DŌ HWA

KOREAN BAR AND RESTAURANT
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Mama Mia

Torre di Pisa NY (19 W. 44th St., 398-4400) follows in the steps of the Meacci family's restaurant of the same name that's been running strong in Milan since it opened in 1959. The five-year-old New York restaurant is a family-run gem with a witty David Rockwell design that recreates the feel of an Italian piazza that includes a "Love Letter Bar" with one wall adorned with, you guessed it, love letters. Owner Paolo Meacci has his sons Marco and Claudio managing the restaurant. His wife Clara is the executive chef, whose best known dishes include lightly fried fresh baby artichokes served with shaved Parmigiano Reggiano, homemade chicken ravioli simmered in tomato sauce with fresh vegetables, and a poppy seed-encrusted fillet of yellow fin tuna that's pan seared and served with a lime and ginger sauce with white polenta.

torre di pisa

The Place to B

The "global eclectic" cuisine at the new two-story **B. Smith's** (320 W. 46th St., 315-1100) has a decidedly southern accent, with specialties that are as tasty as their often playful names on the menu. Twice spiced ginger molasses phat duck, so slow dry roasted dry rub buttah ribs, pan tanned smothered pork chops, and a vegetarian pot roast listed as vegetable roast of tame and wild mushrooms. The drink list includes a sour apple pucker martini, mint julep, and a 100 percent Chinaco margarita. There's live jazz (no cover) Friday and Saturday nights.

Umbria in TriBeCa

Virtually transported from the hillside Italian town for which it is named, **Gubbio Restaurant and Bar** (223 West Broadway, 334-8077, www.gubbio-nyc.com) features the hearty cooking of chef Luca Filadi, direct from La Tana del Lupo in Gubbio, as well as imported tapestries, hand-wrought iron chandeliers and Majolica pottery. Antipasti include tuna carpaccio and lamb carpaccio, fresh pastas provide a prelude to fish specialties including orata and branzino, and meat dishes like lean, tender rabbit, broiled veal chop, and baby boneless lamb chops. Thursday through Saturday, there's live jazz in the lounge from 6:30 p.m. Go directly from the lounge into dinner (Thursday, Friday, and Saturday only) and receive a 15 percent discount.

photo: Kenneth Chen

The Italian-Brazilian Connection

An Italian chef and a Brazilian chef share the kitchen at **Nascimento** (1068 First Ave. between 58th and 59th sts., 755-6875), turning out everything from Brazil's national dish, Feijoada Completa–a black bean stew with chunks of pork and beef–to 20 delicious pasta dishes. The glamorous, long, narrow room is filled with plants and flowers, and sun-tinged walls hung with an art exhibit that changes monthly, and you can enjoy live entertainment nightly. Try one of ten different versions of the traditional caipirinha, made with lime, sugar, and sugar cane liquor. Owner Paula Nascimento will open the Caipirinha Bar next door within the next few weeks.

63rd Street Steakhouse

Steakout on 63rd Street

Oversized portions of prime grilled meats are the order of the day at the upscale **West 63rd Street Steakhouse** (44 W. 63rd St., 246-6363). But newly arrived Executive Chef Gerald Beck has expanded the vision to include such diversions as Belgian mussels steamed in beer, grilled salmon with herb orzo and herb tomato coulees, and roasted free-range chicken that hold their own against the prime porterhouse for two, and the 12-ounce center-cut filet mignon. Desserts

cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

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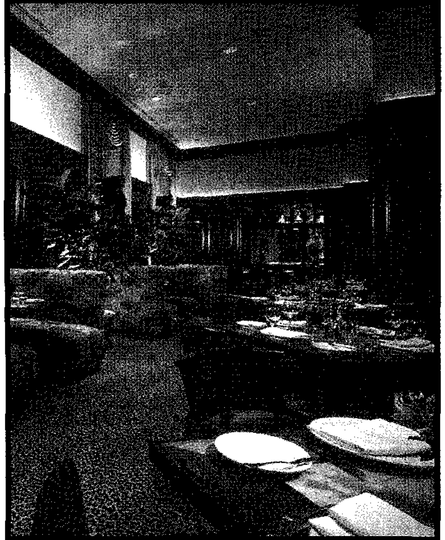

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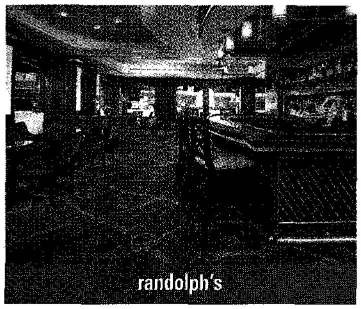

randolph's

are all homemade, including variations of the classic creme brulee (vanilla, ginger, Grand Marnier,® or chocolate and caramelized bananas), and a caramelized apple tart served with cinnamon ice cream.

A Bar with Living Room Comfort

Designed with easy chairs and sofas that make it more living room than hotel bar, the newly arrived **Randolph's** (65 W. 54th St., 247-2700) has a warm, cozy feel that smoothes away the stresses of modern life. Named for publishing tycoon William Randolph Hearst, who built the Warwick Hotel in 1926 as an east coast home for the Hollywood elite (Cary Grant lived here for 12 years), Randolph's recalls that golden age in grand style. Settle back, choose any of the dozen house martinis, or one of many wines available by the bottle or the glass. Snack on salads, sandwiches, or dim sum. Randolph's is a newcomer with the look of an instant classic.

Reading Palms

Vindigo (www.vindigo.com) is a personal navigation tool tells you where to find the nearest bars, restaurants, shops, and movies that suit your needs at any given moment. Whatever mood you're in.

It's all in the software you can download, free, into your hand-held Palm OS. It gives you up-to-date listings of bars and restaurants (not to mention shops and a wide range of recreational resources) organized into convenient categories, including brief reviews, walking directions, average prices, and invites you to add your own comments to any listing. All of New York's best bars and restaurants, in the palm of your hand.

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The accompanying list offers some great suggestions for your party in New York City.

photo: Kenneth Chen

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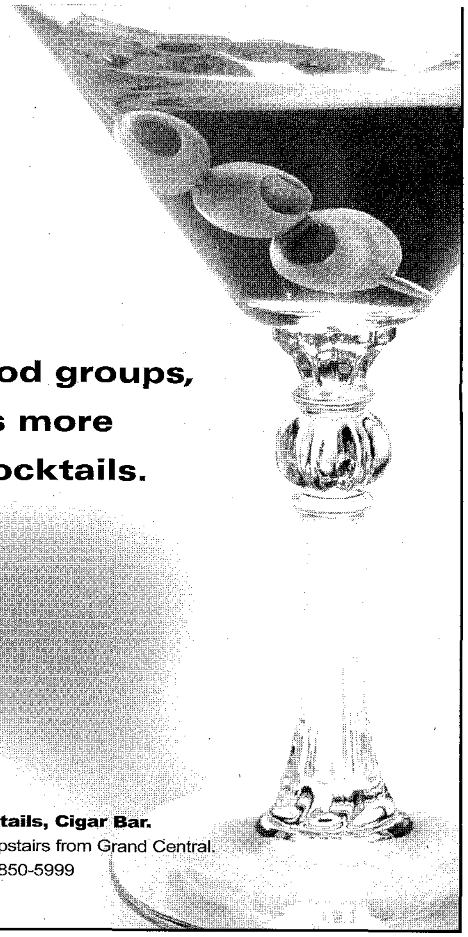

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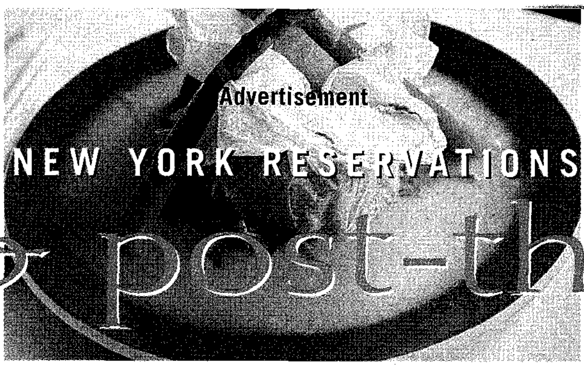

NEW YORK RESERVATIONS

pre & post-theater

BELLO GIARDINO
71 West 71st Street
212.875.1512

This west side Italian pasta house draws loyal customers from all over with their cozy and romantic outdoor garden. Surround yourself with local celebrities enjoying a bowl of pasta or savory seafood specials. Enjoy a $6.95 lunch special in the garden and tantalize your taste buds with delicious homemade desserts. Bello Giardino means beautiful garden.

CARA MIA
654 Ninth Avenue
(bet. 45th & 46th sts.)
212.262.6767

Located minutes away from Manhattan's vibrant Theater District, Cara Mia is the perfect restaurant to enjoy a delicious Italian dinner before the show. Boasting creative seafood dishes and moderately priced pasta dishes, patrons flock to Cara Mia for its innovative approach to Northern Italian cuisine.

CHELSEA BISTRO & BAR
358 West 23rd Street
(bet. 8th & 9th aves.)
212.727.2026

"Airlifted from Paris..."(*NY Times*), voted "Best bistro in New York" (NEW YORK Magazine, *Time Out NY*), "Some of the best French cooking in N.Y.," (*Gourmet* Magazine). This casual award-winning bistro is near the Joyce and Atlantic theaters, Broadway, and Madison Square Garden. Pre-theater menu features the famous goat cheese tart and hanger steak with the best french fries.

DERVISH
146 West 47th Street
(bet. 6th & 7th aves.)
212.997.0070

Acclaimed chef Orghan Yegen has set the standard for Turkish cuisine here in America. Yegen's brilliant recipes feature a variety of tastes including lamb, chicken, and seafood dishes. Dervish's pre & post-theater special offers a 3-course dinner for only $20 p.p. (served between 4-8 p.m. and after 11 p.m.). Dervish is truly a Turkish delight!

FILM CENTER CAFÉ
635 Ninth Avenue
(bet. 44th & 45th sts.)
212.262.2525

This popular wateringhole serves delectable American fare with an extensive raw bar. Patrons can relax and enjoy the atmosphere accentuated by vintage film memorabilia lining the walls. Whether you stop in for one of their trademark "over-stuffed sandwiches" or a specialty cocktail, Film Center Café is the perfect stop before or after your Broadway show. All major credit cards accepted.

HALCYON RESTAURANT AT THE RIHGA ROYAL HOTEL
151 West 54th Street
(bet. 6th & 7th aves.)
212.468.8888

The Halcyon Restaurant is steps away from Broadway theaters, Carnegie Hall, and the City Center. Pre-theater dinner in this casually elegant restaurant, specializing in contemporary American cuisine, offers a 3-course seasonally changing menu to satisfy all palates. Served from 5:30-7 p.m., the prix-fixe menu is $45 p.p. (plus tax and gratuity).

PUTTANESCA
859 Ninth Avenue
(Corner of 56th St.
& Ninth Ave.)
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Sumptuous display trays of pastas and desserts, as well as the cozy atmosphere created by the guitar player, make Puttanesca an ideal setting for an elegant and charming evening. Puttanesca is the perfect introduction to Manhattan's exciting nightlife or a romantic finish to your Broadway experience. Amex only.

ROSIE O'GRADY'S
800 Seventh Avenue
212.582.2975

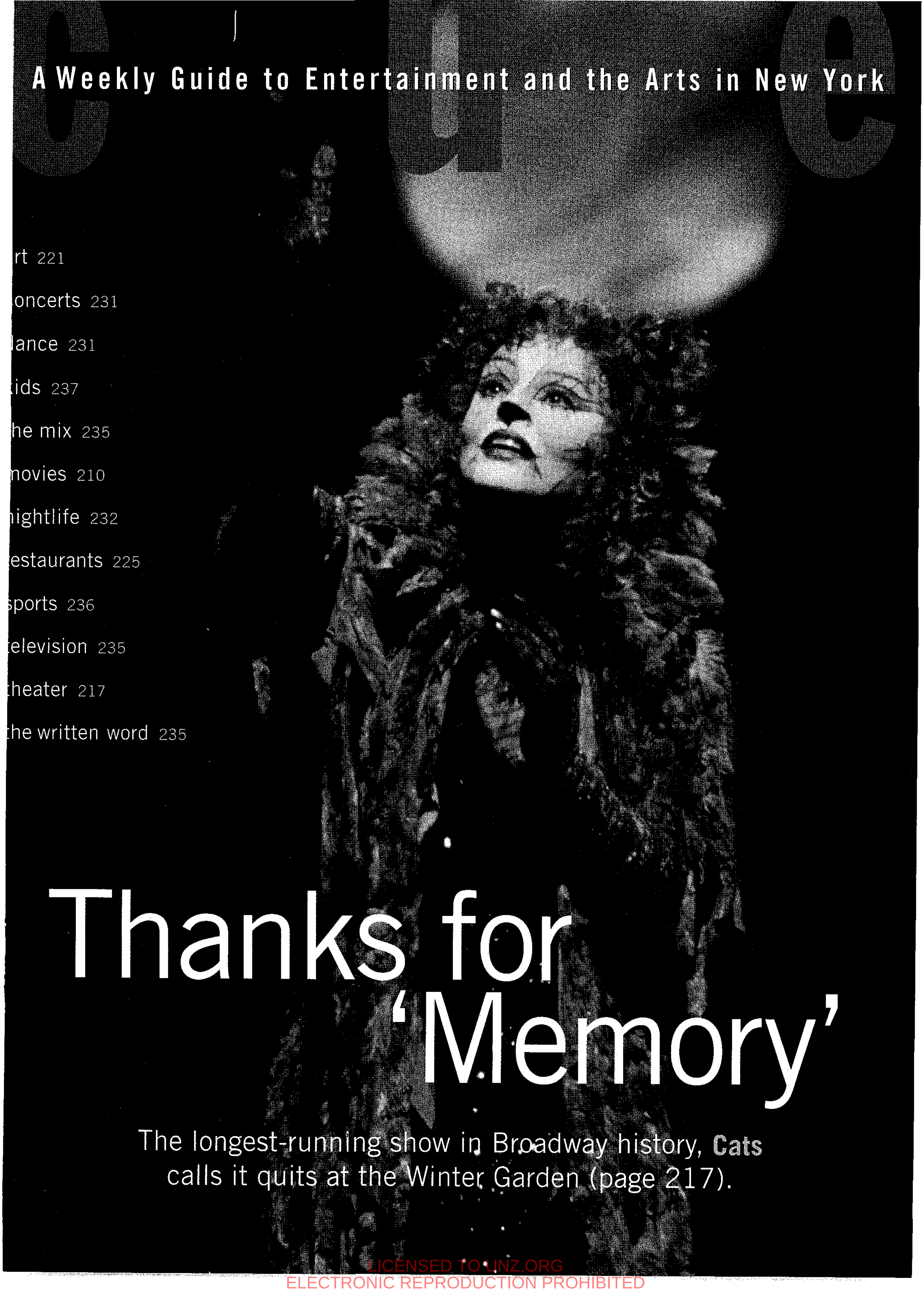
A superb steak and seafood house with a 27-year tradition. Rosie O'Grady's is open late for post-theater dining (as well as pre-theater). Come feast on delicious rib eye steaks, aged to perfection, or tender veal and pasta dishes. The handsome wood-paneled dining room creates a comfortable setting along with the downstairs "Broadway Room" which offers cocktails, sandwiches, and other light fare.

SEL ET POIVRE
853 Lexington Avenue
(bet. 64th & 65th sts.)
212.517.5780

Experience the taste of Paris on Lex. With the delectable simplicity of the cuisine and the casual elegance of the atmosphere, this cozy bistro offers prix-fixe dinners and an a la carte menu with entrée's such as steak-au-poivre, calves liver a la lyonaisse, grilled salmon, roast chicken and a wonderful entrée size salad nicoise. Enjoy the lighter fare of sandwiches and salads during lunch.

Photo: Kenneth Chen

A Weekly Guide to Entertainment and the Arts in New York



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Thanks for 'Memory'

The longest-running show in Broadway history, **Cats** calls it quits at the Winter Garden (page 217).

movies

Nurse Betty...Laurel & Hardy...Solas

New Films

An Affair of Love—Fréderic Fonteyne's film—originally titled *Une Liaison Pornographique*—involves two strangers (Nathalie Baye and Sergi Lopez) who meet through a personal ad in order to explore their mutual fetish. Instead of watching their kinky peccadilloes, we're privy to several long monologues about how lonely love can be for urban dwellers. (1 hr. 20 mins.; R) *Lincoln Plaza Cinemas.*

Aimée & Jaguar—The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Alice and Martin—Andre Techine has one of the most rapturous film techniques around, but this *amour fou* is mostly play-act passion. Alice (Juliette Binoche) is a violinist in Paris who gets turned on by the turmoils of Martin (Alexis Loret), a male model who is running away from his past. Both actors have an opaqueness that undercuts the lyricism. (Rainer; 7/31/00) (1 hr. 33 mins.; PG) *Kew Gardens Cinemas.*

The Art of War—Wesley Snipes plays a superspy who must save the world from a conspiracy that just might conquer the United Nations. (1 hr. 57 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Autumn in New York—Winona Ryder plays a dying young woman who is romanced by silver fox Richard Gere in this drippy, luxe love story directed by Joan Chen. It's pretty terrible all around. (Rainer; 8/28/00) (1 hr. 55 mins.; PG-13) *UA Union Square; Loews Kips Bay Theatre; Clearview's Beekman; Clearview's Park and 86th St.; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; North Shore Towers; UA Astoria; UA Movieworld; Atrium; UA Movies at Staten Island.*

Festivals

Fat Boy, Slim

Just about anything with "clowns" in the title usually has self-respecting cineasts running for cover, but The Silent Clowns Film Series should prove to be an exception. On September 10, the ongoing series kicks off its fourth season with "The Evolution of Laurel & Hardy," a film program that deconstructs the comedy duo and really breaks down exactly what made them tick. Even beyond that whole "one of them is fat, one of them is thin" dynamic. At the New-York Historical Society. Call 212-969-0968 for further details.

The Ballad of Ramblin' Jack—Music legend Ramblin' Jack Elliott, the epitome of the folkie singing cowboy and compadre of Woody Guthrie, was born Elliott Adnopoz, the son of a Brooklyn Jewish doctor. This documentary, which was lovingly directed by his daughter Aiyana Elliott, traces his screwy ramble of a life. (Rainer; 8/28/00) (1 hr. 45 mins.; NR) *Clearview's Waverly; Kew Gardens Cinemas.*

Bittersweet Motel—A documentary following the foggy, blissed-out antics of the *Über*-hippie musical outfit Phish. (1 hr. 20 mins.; NR) *Cinema Village.*

Bless the Child—Maggie O'Connor (Kim Basinger) just doesn't have time on her hands to consider the supernatural—that is, until she takes under her wing an autistic newborn (Holliston Coleman) whose soul is caught up in a metaphysical battle between the forces of good and of evil. Jimmy Smits plays the FBI agent with an encyclopedic knowledge of all things occult. (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 72nd St. East; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.*

Blood Simple—The Coen brothers' audacious debut, about a green-eyed Texas bar owner who puts a contract out on his wife and her lover, returns in a trimmed-down director's cut. Starring John Getz, Frances McDormand, and Dan Hedaya. (1 hr. 35 mins.; R) *Loews State.*

Bring It On—A band of shrill, pom-pom-shaking cheerleaders don't quite know how to react to their new team member: a street-smart punk (Eliza Dusku) imported from Los Angeles. (1 hr. 31 mins; PG-13) *UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

But I'm a Cheerleader—The tale of a teenage girl (Natasha Lyonne) whose high-school friends become convinced she's a lesbian after learning she likes Georgia O'Keeffe, hates kissing her boyfriend, and doesn't eat meat. (1 hr. 24 mins.; R) *CC Village East.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *CC Sutton; Clearview's Cobble Hill; Cinemart.*

Cecil B. Demented—John Waters's new movie stars Melanie Griffith as a movie queen with a diva-size ego who is kidnapped by a guerrilla film director, Stephen Dorff's Cecil B. Demented, and terrorized into starring in his movie. His crew, the Sprocket Holes, are a gaggle of weirdos; their Yippie-style chants call for the destruction of bad cinema. Waters tosses out some funny ideas here, and

Photograph courtesy of the Silent Film Clown Series

'Cue' cover photograph by Carol Rosegg.

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To Betty
Dr. Ravell
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NURSE BETTY

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Griffith, as a combination gorgon and den mother, is incongruously funny. But this satiric attack on Hollywood garbage isn't much of a feat, filmmaking-wise, which sours the satire. Waters, in his public appearances, remains his own best creation; his movies are almost superfluous by comparison. (Rainer; 8/21/00) (1 hr. 28. mins; R) *CC Angelika Film Center; Clearview's Chelsea; Loews Coronet; Sony Lincoln Square.*

The Cell—A child therapist (Jennifer Lopez) who's involved with a revolutionary research program is politely invited into the mind of a comatose serial killer (Vincent D'Onofrio) in the hopes of rescuing his latest victim. (1 hr. 50 mins.; R) *CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Plaza; UA Crossbay II; UA Movies at Staten Island.*

Chuck & Buck—Buck (Mike White) is a 27-year-old man-child who sucks lollipops and listens to old LPs; Chuck (Chris Weitz), his childhood friend, is a successful L.A. record executive. When Chuck attempts to reunite with his old chum by moving close to him and stalking him and propositioning him, the film turns into a demento erotic thriller. Unfortunately, Chuck is the inner-child hero of the piece, and what's disturbing about him soon dissipates. It's as if we were meant to take dear old Norman Bates as Huck Finn. (Rainer; 7/24/00) (1 hr. 37 mins.; R) *CC Village East.*

The Crew—Four coots (Burt Reynolds, Seymour Cassel, Richard Dreyfuss, and Dan Hedaya) attempt to hoodwink the manager of the retirement home in which they live. Directed by Michael Dinner. (1 hr. 28 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Crown Gotham; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; Pavilion; UA Marboro; Cinemart; UA Astoria; Atrium; UA Movies at Staten Island.*

★**Croupier**—Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *The Screening Room; Clearview's First & 62nd St.; Atrium.*

Dark Days—Marc Singer's fascinating documentary about the legendary Mole People, homeless people who live deep inside Manhattan's subway system. (1 hr. 20 mins.; NR) *Film Forum.*

★**Girl on the Bridge**—Patrice Leconte's stylish, opportunistic romance mixes up everything from Fellini and Ophuls to forties film noir and fairy tales and occultism. Daniel Auteuil plays a has-been knife-thrower, and Vanessa Paradis is his new recruit in the act. They have an intriguing Svengali-Trilby thing going on, and the knife-throwing scenes are so rattling that you leave the theater grateful you weren't nicked. (Rainer; 8/7/00) (1 hr. 37 mins.; R) *Clearview's First & 62nd St.; Kew Gardens Cinemas.*

God's Army—Richard Dutcher's film is the very, very earnest tale of a young Mormon teenager (Brandon Allen) who moves from Kansas to Los Angeles to work as a missionary. He soon finds a tough though good-hearted mentor in Elder Dalton (Dutcher). (2 hrs.; PG) *Clearview's 59th Street East.*

Godzilla 2000—This authentic Japanese installment, twenty-third in the saga, finds that incorrigible reptile with the glued-on dorsal fins battling a brand-new nemesis: Orga (a.k.a. Giant Alien Millennian). (1 hr. 39 mins.; PG) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Astoria; UA Crossbay; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.*

Highlander: Endgame—With any luck, the name says it all. (1 hr. 26 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

I'm the One That I Want—Margaret Cho's critically acclaimed one-woman show, in which she recounts her grim experiences starring in a fast-canceled ABC sitcom, finally makes it to the big screen. (1 hr. 36 mins.; NR) *Quad Cinema.*

The In Crowd—Wealthy college students, all members of an upper-crust East Coast country club, take "the new girl" (Lorie Heuring) under their wing—and she soon realizes that there's a *very* dark side to the clique's leader. (1 hr. 40 mins.; PG-13) *Kaufman Astoria Cinema.*

★**Jesus' Son**—Billy Crudup and Samantha Morton are marvelous in this uneven adaptation of Denis Johnson's episodic novel about a saintly stoner. The director, Alison Maclean, has a fine, intuitive way with actors and a gift for portraying poetic disarray, but much of the movie has a seventies-era scruffiness that often tails off into sentimentality and oh-wowness. (Rainer; 7/3/00) (1 hr. 47 mins.; R) *The Screening Room.*

Loser—Amy Heckerling's next film after *Clueless* is about two sweet college ne'er-do-wells, played by Jason Biggs and Mena Suvari, who finally discover how right they are for each other. It takes them too long. (Rainer; 8/7/00) (1 hr. 53 mins.; PG-13).

Love & Sex—Kate (Famke Janssen) is a jaded twentysomething who's totally over dating—until that kinky, responsible ex-boyfriend reenters her life. Hmmm . . . maybe she should give it another shot? (1 hr. 37 mins.; R) *UA Union Square; Clearview's 62nd and Broadway.*

★**Madadayo**—Akira Kurosawa's last film, made in 1993 but only being released now, is a highly formalized and serene work about a beloved university professor (Tatsuo Matsumura) and his students. It's a movie about how kindness keeps one from despair, and it has a valedictory quality that ultimately is profoundly moving. (Rainer; 9/4/00) (2 hrs.; NR) *Cinema Village.*

★**Nutty Professor 2: The Klumps**—Eddie Murphy once again divides himself up into an entire family, and he gives an extraordinarily rich performance in what is otherwise a gross-out teen pic. His ripening artistry deserves a better movie. (Rainer; 8/14/00) (2 hrs.; PG-13) *Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

The Original Kings of Comedy—Spike Lee takes a swing at the stand-up-comedy-concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) *Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Canarsie; Cinemart; UA Movies at Staten Island.*

The Patriot—Mel Gibson is the widowed Colonial patriarch who at first opposes fighting the British and then practically becomes a Revolutionary War ninja in this melodramatic battle epic that, in tone, at times resembles a cross between *Little House on the Prairie* and *Gladiator.* (Rainer; 7/10/00) (2 hrs. 40 mins.; R) *CO Worldwide Cinemas; Kaufman Astoria Cinema.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Premiere

Not So Young Guns

Films that involve curmudgeons coming out of retirement to have just one more rascally adventure are all the rage—think 'Space Cowboys' and 'The Crew.' And it's not just happening in Hollywood: The independent 'The Bulls' Night Out' (starring J. J. Flash, Jack Marnell, A. J. Johnson, and Steve Kasprzak, pictured clockwise from top left) tells the story of four retired police detectives who break out their guns yet again after one of them, also a bar owner, has his Brooklyn watering hole robbed at gunpoint. At least they're not trying to save the world from a killer satellite. Begins September 6 at the Anthology Film Archives.

Photograph courtesy of Cobra Communications.

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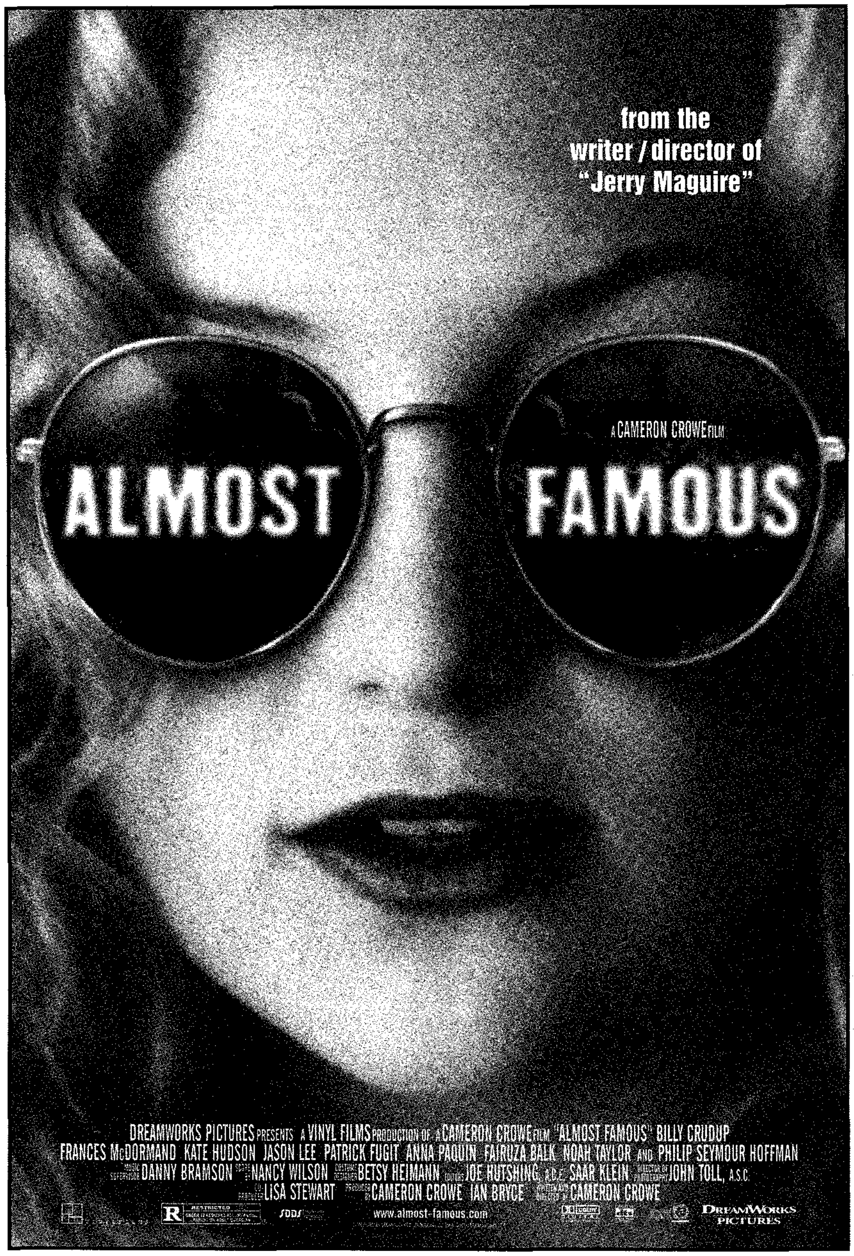
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These passes will be valid Monday through Thursday, throughout the run of the film at any Regal Cinemas playdate in the New York City area.

No passes will be distributed through the New York Magazine switchboard. No purchase necessary, while supplies last. Seating is on a first-come, first-serve basis.

OPENS IN REGAL CINEMAS SEPTEMBER 15

Preview
Two Lives to Live

Neil LaBute admits *Nurse Betty* isn't his usual fare. "The film veers back and forth between genres—there's some comedy, there's some drama, a little bit of action—but throughout it all, there's an underlying sweetness. That sweetness," he emphasizes, "is *not* me." Of course, anyone who's seen *In the Company of Men* or *Your Friends & Neighbors,* both of which LaBute wrote and directed, knows uplift isn't exactly his thing. So why, after two critically acclaimed films, did he decide to direct someone else's screenplay? "Basically," he says, "I wanted to see whether I could do charming." Or at least very occasionally charming. *Nurse Betty* stars Renée Zellweger as a put-upon waitress whose grisly marriage comes to a grisly end after her husband is murdered by two hit men (Chris Rock and Morgan Freeman). When she witnesses his execution, Betty goes into shock: She thinks she's a character on her favorite soap opera, *A Reason to Love,* and packs her bags and heads out to L.A. in order to be with Dr. David Ravell, the character George McCord (Greg Kinnear) plays on the daytime drama. The hit men are hot on her trail, and LaBute's version of "sweetness" includes one of the goriest on-screen scalpings in recent memory. "I *still* think the film falls on the side of being lighter," LaBute argues. "I write more severely than this; I draw blood through words." He'll take a break from bloodletting with his next project, *Possession,* based on the novel by A. S. Byatt. The film tells two parallel stories—"one taking place during modern times, the other during the Victorian era. It involves two love affairs—one between poets, the other between scholars." *Nurse Betty* opens September 8. DEREK DE KOFF

Photograph by Bruce Birmelin.

The Perfect Storm—Wolfgang Petersen's epic based on the Sebastian Junger nonfiction best-seller has an impressive assortment of computer-generated waves and lots of men yelling to be heard above the sound of those waves. George Clooney plays the skipper of a swordfishing ship that heads out from Gloucester into perhaps the worst nautical storm ever recorded. Mark Wahlberg, Diane Lane, and John C. Reilly co-star. (7/10/00) (2 hrs. 10 mins.; PG-13) *Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Cobble Hill; Kaufman Astoria Cinema.*

Place Vendomé—Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. (Rainer; 8/38/00) (1 hr. 37 mins; NR) *Paris Theatre.*

Pokémon The Movie 2000—Those ubiquitous Japanese action figures make their inevitable return to the big screen. (1 hr. 54 mins.; G) *CO Worldwide Cinemas; Concourse Plaza; Linden Boulevard Multiplex; Kew Gardens Cinemas; Main Street Cinemas.*

Psycho Beach Party—Charles Busch stars in and co-wrote this satire about a 16-year-old beach babe (Lauren Abrose) who suffers from multiple-personality disorder and might be a cold-blooded killer. (1 hr. 25 mins.; NR) *The Screening Room.*

The Replacements—This movie deserves a historical footnote for being the most rabidly anti-union movie in memory. Gene Hackman is a football coach who is brought in during a pro-league strike to shape up a team of replacements headed by quarterback Keanu Reeves. The scabs are all goony and lovable and the pros are all pond scum. (Rainer; 8/28/00) (2 hrs.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews 84th Street; UA Movies at Sheepshead Bay; Kew Gardens Cinemas; Atrium.*

RiFiFi—All but unseen since its 1955 release, Jules Dassin's triumphantly amoral crime thriller boasts, among other things, a 30-minute robbery scene sans music or dialogue. (1 hr. 58 mins.; NR) *Lincoln Plaza Cinemas.*

Saving Grace—Brenda Blethyn stars as Grace, a doddering widow who, faced with a huge debt and the possibility of losing her house, comes up with a scheme to transform her garden into a veritable hemp highway. (1 hr. 33 mins.; R) *CC Angelika Film Center; CC Murray Hill Cinemas; Clearview's Chelsea; CC Cinemas 1, 2, 3; UA East; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Pavilion; UA Marboro; UA Movies at Bayside; YWCA Cine-Club.*

Shower—This bittersweet examination of Chinese culture takes place in a public bathhouse about to be closed down by a young entrepreneur. (1 hr., 32 mins.; PG-13) *Clearview's Cobble Hill; North Shore Towers.*

Small Time Crooks—Woody Allen's new movie isn't just minor; it's minuscule. It harks back not to the early classics like *Bananas* and *Sleeper* but even farther, to the milquetoast humors of *Take the Money and Run.* Allen and Tracey Ullman are a working-class Manhattan couple on the shady side of the law who strike it rich. (5/29/00) (1 hr. 35 mins.; PG-13) *CO Worldwide Cinemas.*

Smiling Fish & Goat on Fire—Two brothers (Derick and Steven Martini) with eccentric nicknames just want to meet the right women and settle down. And, of course, they do. (1 hr. 30 mins.; R) *CC Angelika Film Center.*

Solomon and Gaenor—A young Orthodox Jewish boy (Ioan Gruffudd) and a miner's daughter (Nia Roberts) have an ill-fated love affair in 1911 Wales. Nominated for Best Foreign Language Film at this year's Academy Awards. (1 hr. 40 mins.; R) *Quad Cinema; CC Eastside Playhouse.*

Space Cowboys—Clint Eastwood stars in and directs this over-the-hill-gang buddyfest starring himself, James Garner, Tommy Lee Jones, and Donald Sutherland as ex–Air Force pilots who, 40 years after they were screwed by NASA, finally get their shot on a space mission. (They have to fix a Russian satellite!) It's genial at times, but the movie-star cronyism gets in the way of your enjoyment, and there's no bliss in this film's view of outer space. The old astronauts might as well be day laborers at the planetarium. (Rainer; 8/14/00) (2 hrs.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; Pavilion; Atrium; UA Movies at Staten Island.*

★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish-Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl,* are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the gulags. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde–ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) (3 hrs.; NR) *Clearview's First & 62nd St.; North Shore Towers.*

The Tao of Steve—In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. (1 hr. 30 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *Clearview's Waverly.*

★**What Lies Beneath**—Crude scare-picture pulp done up in big-movie-star trappings. Michelle Pfeiffer plays a woman who believes the inherited Vermont home she shares with her scientist husband (Harrison Ford) is spook-infested. The director Robert Zemeckis draws on a whole stable of woman-inperil warhorses, from *Gaslight* to *Wait Until Dark*; he lifts from Hitchcock and *Fatal Attraction* and much more. The results are effective without being very interesting, but Michelle Pfeiffer's performance is something to see. (2 hrs. 25 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.*

★**X-Men**—Bryan Singer's cinematic transcription of the Marvel Comics mainstay has intermittent, balled-up power. It's a rarity, a comic-book-derived movie with a satisfying visual style and protagonists you want to watch. The X-Men include Wolverine (Hugh Jackman), Rogue (Anna Paquin), Cyclops (James Marsden), and their fearless leader, Xavier (Patrick Stewart), while their supermutant antagonists include Ian McKellan's Magneto and Toad (Ray Park), who can flick his twelve-foot tongue like it was a lasso. Adolescents, and probably not a few adults, will appreciate the film's celebration of being different. We're not dorks, after all—we're the next stage in evolution. (7/24/00) (2 hrs.; PG-13) *CC Village East; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's Park and 86th St.; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema.*

Manhattan

Below 14th Street

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Cecil B. Demented; The Girl on the Bridge; The Opportunists; Saving Grace; Smiling Fish & Goat on Fire; The Tao of Steve.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *But I'm a Cheerleader; The Cell; Chuck & Buck; The Crew; Dinosaur; Gone in Sixty Seconds; Turn It Up; X-Men.*

Cinema Village—22 E. 12th St. (212-924-3363) *Bittersweet Motel; The Eyes of Tammy Faye; Madadayo.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *The Ballad of Ramblin' Jack; The Virgin Suicides.*

Film Forum—209 W. Houston St. (212-727-8110) *Dark Days.*

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Bless the Child; Godzilla 2000; Highlander: Endgame; Hollow Man; The Kings of Comedy; The Replacements; What Lies Beneath.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Aimée & Jaguar; I'm the One That I Want; Orfeu; Solomon and Gaenor.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Benjamin Smoke; Croupier; Jesus' Son; Psycho Beach Party; The Saragossa Manuscript; The Decalogue.*

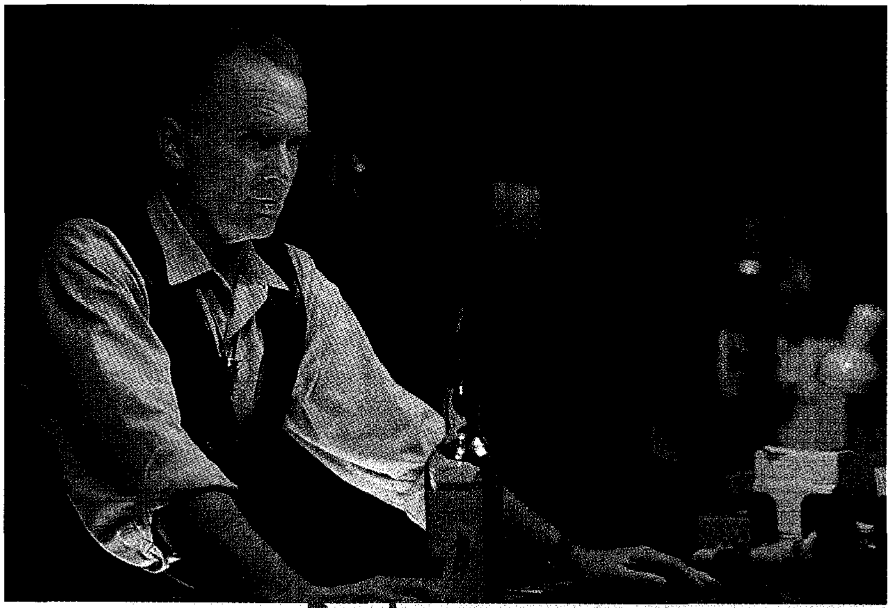
UA Union Square—13th St. and Broadway(212-253-2225) *The Art of War; Autumn in New York; Bring It On; Chicken Run; Coyote Ugly; Gladiator; Love & Sex; Ran; Scary Movie; Space Cowboys; Whipped.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *The Art of War; The Crew; Gladiator; Saving Grace.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *The Art of War; Cecil B. Demented; The Cell; Highlander: Endgame; Saving Grace; Space Cowboys; Whipped.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Bring It On; X-Men.*



Premiere

Geek Love

Even if you're not the kind of moviegoer who would describe a film as "a cinematic poem with a classic feel," or even the sort who would understand exactly what kind of film that would be, you might still enjoy 'Clouds.' A metaphysical romantic drama—yes, one of those—the film involves a physics professor (Michael Patrick Gaffney, pictured) who learns a thing or two about love in this postmodern world from a beautiful, mysterious woman (Jennifer Jordan Day). By the end, it's safe to assume, he's less in touch with what's on his Bunsen burner and more in touch with what's in his heart. Begins on September 5 at Lincoln Center.

Photograph by Caitlin Hicks.

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Bless the Child; The Crew; Godzilla 2000; Hollow Man; The Original Kings of Comedy; The Replacements; What Lies Beneath.*

Loews Kips Bay Theatre—570 Second Ave., at 32nd St. (505-6397#558) *Autumn in New York; Bless the Child; Bring It On; The Cell; Dinosaur; Godzilla 2000; Gone in Sixty Seconds; Highlander: Endgame; Hollow Man; The Original Kings of Comedy; The Perfect Storm; The Replacements; Space Cowboys; What Lies Beneath; Whipped.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *The Cell; Highlander: Endgame; Saving Grace.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Crew.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Solomon and Gaenor.*

CC Sutton—205 E. 57th St. (212-759-1411) *Butterfly; Dinosaur; Gone in Sixty Seconds.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *God's Army.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *X-Men.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *American Psycho; Big Momma's House; Frequency; Mission: Impossible 2; The Patriot; Pokémon The Movie 2000; Road Trip; Small Time Crooks.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *The Art of War; The Cell; Godzilla 2000; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Perfect Storm; The Replacements; Scary Movie; Whipped.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *What Lies Beneath.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Cecil B. Demented; Space Cowboys.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Blood Simple; High Fidelity; Shaft; Titanic Town.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Place Vendomé.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Bring It On; The Crew; Highlander: Endgame; The Replacements.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Autumn in New York.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Bring It On; Croupier; Girl on the Bridge; The Original Kings of Comedy; Sunshine; The Tao of Steve; Whipped.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Autumn in New York; X-Men.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Bless the Child.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *The Replacements; What Lies Beneath.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *The Art of War; Bless the Child; The Cell; Hollow Man; The Original Kings of Comedy; Space Cowboys; What Lies Beneath.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Saving Grace.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The Art of War; Gladiator; Hollow Man.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Love & Sex.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *The Art of War; Whipped.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Bring It On; The Cell.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *An Affair of Love; Aimée & Jaguar; Orfeu; RiFiFi; The Tao of Steve; The Wind Will Carry Us.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *The Art of War; Hollow Man; The Original Kings of Comedy; The Replacements.*

New Coliseum—701 W. 181st St. (212-740-1545) *The Art of War; Bless the Child; The Cell; Turn It Up.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *The Art of War; The Cell; Turn It Up.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Autumn in New York; Bless the Child; Bring It On; Cecil B. Demented; The Cell; The Crew; Highlander: Endgame; Nutty Professor 2: The Klumps; Saving Grace; Space Cowboys; What Lies Beneath; Whipped.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Art of War; Bless the Child; Bring It On; The Cell; The Crew; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; What Lies Beneath; X-Men.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Art of War; Bless the Child; Bring It On; The Cell; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Pokémon The Movie 2000.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Art of War; Bless the Child; Bring It On; The Cell; Dinosaur; Godzilla 2000; Gone in Sixty Seconds; Highlander: Endgame; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; What Lies Beneath; Whipped; X-Men.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Orfeu; Saving Grace; The Tao of Steve.*

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Butterfly; The Crew; Nutty Professor 2: The Klumps; The Perfect Storm; Saving Grace; Shower.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *The Art of War; The Original Kings of Comedy; What Lies Beneath.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Art of War; Bless the Child; Bring It On; The Cell; Godzilla 2000; Highlander: Endgame; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Pokémon The Movie 2000; What Lies Beneath; Whipped; X-Men.*

Pavilion—188 Prospect Park West (718-369-0838) *The Art of War; Autumn in New York; Bless the Child; Bring It On; The Cell; The Crew; Gladiator; Saving Grace; Space Cowboys; Thomas and the Magic Railroad; Whipped.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Bring It On; The Cell; Godzilla 2000; Highlander: Endgame; Turn It Up.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Bring It On; The Crew; Dinosaur; Gone in Sixty Seconds; Saving Grace.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The Art of War; Autumn in New York; Bless the Child; Bring It On; The Cell; Coyote Ugly; Highlander: Endgame; Hollow Man; The Replacements; What Lies Beneath; Whipped.*

Queens

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *The Art of War; The Original Kings of Comedy; Turn It Up.*

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Art of War; Bring It On; The Cell; Highlander: Endgame; Whipped.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Butterfly; The Crew; The Original Kings of Comedy; Turn It Up; X-Men.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Art of War; Autumn in New York; Bless the Child; Bring It On; The Cell; The Crew; Godzilla 2000; Highlander: Endgame; Hollow Man; The Original Kings of Comedy; Space Cowboys; What Lies Beneath; Whipped; X-Men.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Bring It On; The Cell; Turn It Up.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *The In Crowd; Kunwara; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; What Lies Beneath; X-Men; X-Men.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Aimée & Jaguar; Alice and Martin; The Ballad of Ramblin' Jack; Bless the Child; Chicken Run; Girl on the Bridge; Gladiator; Pokémon The Movie 2000; The Replacements; The Tao of Steve.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Art of War; Autumn in New York; Bless the Child; Bring It On; Highlander: Endgame; Pokémon The Movie 2000; Whipped.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Autumn in New York; Shower; Sunshine.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *The Art of War; The Cell.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *The Art of War; Autumn in New York; Bless the Child; The Crew; Godzilla 2000; Highlander: Endgame; Hollow Man.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Autumn in New York; Saving Grace.*

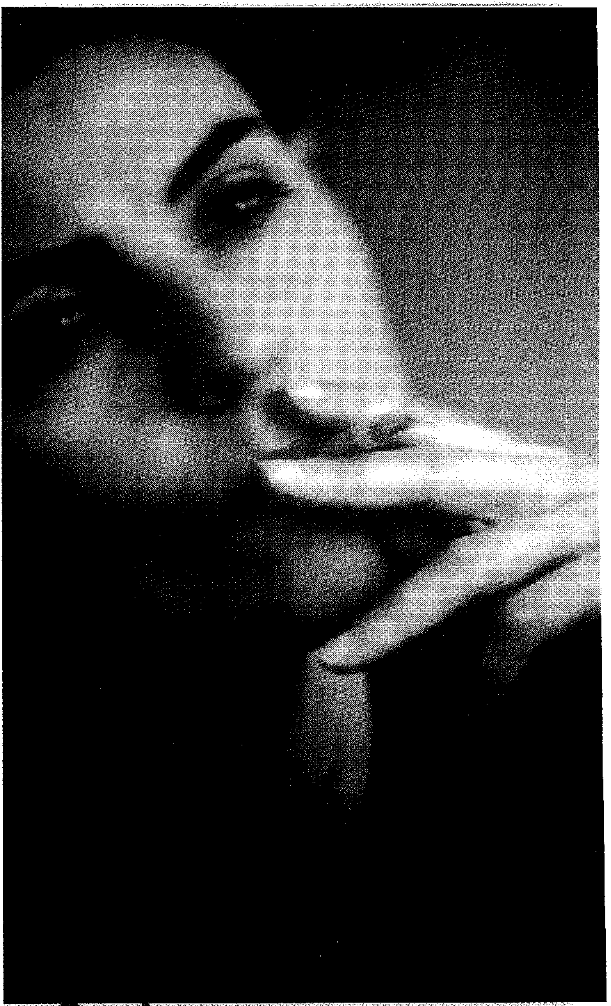
UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Bless the Child; Godzilla 2000; Hollow Man; The Kings of Comedy.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Art of War; Bring It On; The Cell; Highlander: Endgame; Nutty Professor 2: The Klumps; What Lies Beneath; Whipped.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *The Art of War; Bring It On; The Cell; Highlander: Endgame; Nutty Professor 2: The Klumps; Space Cowboys; What Lies Beneath; Whipped.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Bless the Child; Bring It On; Godzilla 2000; Saving Grace; Whipped.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Art of War; Autumn in New York; Gladiator; Gone in Sixty Seconds; Highlander: Endgame; Hollow Man; Nutty Professor 2: The Klumps.*



Premiere

Mother Knows Best

The winner of the Audience Award at the 1999 Berlin Film Festival, Benito Zambrano's 'Solas' stars Ana Fernández (pictured) as María, an impoverished, troubled young beauty whose mother (María Galiana) attempts to rescue her from impending emotional collapse. It's war—and Mother is as adept at cooking and crochet as her daughter is at drinking, smoking, and stealing. Who wins? The fact that the film is such a crowd-pleaser presents a strong clue. Begins September 8 at the Lincoln Plaza.

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Autumn in New York; Bless the Child; Bring It On; The Crew; Croupier; Godzilla 2000; Highlander: Endgame; Nutty Professor 2: The Klumps; The Replacements; Space Cowboys; What Lies Beneath; Whipped.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *The Art of War; Bring It On; Gladiator; Highlander: Endgame; Thomas and the Magic Railroad; Whipped.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Art of War; Autumn in New York; Bless the Child; Bring It On; The Cell; The Crew; Gladiator; Godzilla 2000; Highlander: Endgame; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath; Whipped.*

Photograph courtesy of Fireworks Pictures.

theater

Cats Closes...Han Ong...Henson Festival

Broadway

Previews and Openings

Gore Vidal's The Best Man—In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 9/5 for a 9/17 opening. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (no, not the mouse). Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—So many ways to skin a cat—but none of them seem to work! $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will de-

Photograph by Carol Rosegg.

Closing
Never Say 'Forever'

For eighteen years, *Cats* has been a constant, like politicians' bad haircuts and NYPD controversy. But on September 10, "Memory" becomes just that: a memory—and suddenly anything seems possible. Will Disney produce a flop? The Public produce a hit? Or *The Fantasticks* close? Will there never be another swing musical? Well, maybe one thing *is* certain: We're not likely to see anything like this again. (See "Broadway.")

lightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

The Man Who Came to Dinner—One of the American theater's funniest farces, this play is much funnier than the same Kaufman and Hart's *You Can't Take It With You,* because it is less good-natured, and amiableness is not what farce is about. The Roundabout Theatre Company has bravely inaugurated its new home, the American Airlines Theatre, with this capital farce, and in Nathan Lane they have found the right man for a risky role. The character is semi-Lane, semi-lion, and the actor nicely adds the bitchy fierceness to his customary campiness. There is not a weak link in the large cast. William Ivey Long's costumes, Paul Gallo's lighting, and especially Tony Walton's set that cunningly mirrors the auditorium's somewhat faded splendor are no less on the mark. (Simon: 8/7/00.) $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/1. *American Airlines Theatre, 227 W. 42nd St. (212-719-1300).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

True West—Josh Brolin and Elias Koteas, replacing Philip Seymour Hoffman and John C. Reilly, smash typewriters and burn toast as Sam Shepard's dysfunctional brothers. Matthew Warchus (*Art*) directs. $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Off Broadway

Previews and Openings

And God Created Great Whales—Rinde Eckert's terrific production about a piano tuner who attempts to compose an opera based on *Moby Dick.* $35–$45. Tues.–Sat. at 8, Sun. at 4. In previews for a 9/6 opening. Through 10/1. *45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).*

Blithe Spirit—Nöel Coward's comedy about death and marriage. $28–$35. Tues. at 7, Wed.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 9/11 opening. Through 10/15. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

The Butterfly Collection—Marian Seldes, Brian Murray, Reed Birney, Betsy Aidem, James Colby, and Maggie Lacey star in a new play about a New England literary family by Theresa Rebeck (*Spike Heels, Loose Knit*). Bartlett Sher (*Waste*) directs. $40. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. Previews begin 9/8 for a 10/3 opening. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Coriolanus/Richard II—Ralph Fiennes and Linus Roache arrive in highly praised Almeida Theatre productions, performed in repertory. $25–$75. Call for schedule. 9/6–10/1. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Henson International Festival of Puppet Theater—Eighteen days of the best puppetry in the world. Highlights include Robert Lepage's *The Far Side of the Moon,* Ronnie Burkett's *Street of Blood,* Albrecht Roser's *Gustaf and His Ensemble,* and Philippe Genty's *Stowaways.* Call 212-279-4200 for locations, schedule, and prices—and call soon because most events sell out quickly.

A Lesson Before Dying—The Signature Theater Company kicks off a strong twenty-month series of new plays by its veteran playwrights-in-residence, beginning with Romulus Linney's new play, adapted from the Ernest J. Gaines novel about two young black men in forties Louisiana. Kent Thompson directs. $47.50. Previews begin 9/5 for a 9/17 opening. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Signature's Peter Norton Space, 555 W. 42nd St. (212-244-PLAY).*

Sing-along Sound of Music—Now that the classic film is 35, going on 36, you can reveal the dark secret of your love for Maria—or Rolf. $15–$20. 9/6 at 6:30, 9/15, 9/16, and 9/18–9/21 at 7:30, 9/16 and 9/17 at 2. *Ziegfeld Theatre, 141 W. 54th St. (212-239-6200).*

The Syringa Tree—Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Previews begin 9/6 for a 9/14 opening. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

Where Everything Is Everything—Daisy Eagan stars in Stephen Spoonamore's new romantic drama about a graphic designer, a financial consultant, and sex in the city. $25–$35. Tues.–Sun. at 8. In previews for a 9/7 opening. Through 10/14. *Ryan Theater, 128 Chambers St. (212-539-8892).*

Now Playing

Avow—Jack Hofsiss (*The Elephant Man*) directs Bill C. Davis's new play about same-sex marriage, an unwed mother, and a priest. $47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (212-239-6200).*

Berlin to Broadway With Kurt Weill—A new revue directed by Hal Simons, with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. $45. Mon.–Sat. at 8, Wed. and Sat. at 3. *Triad Theatre, 158 W. 72nd St. (212-279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7

Cast Changes
New Guns

On September 6, Bernadette Peters is passing her *Annie Get Your Gun* six-shooters on to Cheryl Ladd (pictured), who made her name as a gunslinger on *Charlie's Angels.* Meanwhile, Jasmine Guy steps into the role of another killer lady, Roxie Hart of *Chicago,* on September 5. And now that actor Mark Setlock is launching a Los Angeles franchise of the hilarious *Fully Committed,* Roger Bart, who made his name as the relatively nonviolent Snoopy, will take over as a four-star restaurant's unhappy receptionist: a guy who doesn't have a gun, no matter how often he might dream of using one. (See "Broadway" and "Off Broadway.")

Photograph by Andrew Eccles.

and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40-$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

The Crumple Zone—A new comedy by Buddy Thomas about five men during a holiday weekend. $35. Mon., and Wed.–Sat. at 8, Sun. at 3 and 7. Through 9/10. *Rattlestick Theatre, 224 Waverly Pl. (212-532-8887).*

Cyrano de Bergerac—Fresh off successful productions of *Comedy of Errors* and book one of the *Iliad,* the Aquila Theatre Company presents Edmond Rostand's nosy classic. $30. Thurs.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Through 9/17. *Clark Studio, 70 Lincoln Center Plaza (212-279-4200).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

Don Juan in Hell—The Irish Rep presents a dramatic reading of the third act from George Bernard Shaw's 1903 *Man and Superman.* Donal Donelly, Celeste Holm, James A. Stephens, and Fritz Weaver star. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 9/17. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

The Flame Keeper—Amos Kamil's new play about a Jewish professor's return to Berlin in 1946 is directed by Charles Goforth. $45. Mon., and Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *47th Street Theatre, 304 W. 47th St. (212-239-6200).*

Forbidden Broadway 2001: A Spoof Odyssey—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Godspell—Lookout, J.C. Superstar, there's a rival messiah. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).*

High Infidelity—*See Simon, p. 174.* $50–$60. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Imperfect Chemistry—*See Simon, p. 174.* $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

It Ain't Nothin' But the Blues—This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. The new production features three of the original Broadway performers. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. *B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).*

It Ain't Over 'Til the First Lady Sings—Hailing from that most unfunny city, Washington, D.C., the cornball political-comedy troupe Capitol Steps brings jokes about Hillary, Rudy, etc. to our punchline-starved city. $45. Tues.–Sat. at 8, Wed., Thurs., and Sat. at 2:30. Through 9/2. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Jerusalem Syndrome—Comedian Mark Maron riffs on his pilgrimages to Israel, Hollywood, and a Philip Morris factory. $25–$30. Wed.–Sat. at 8. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

Joe Fearless (A Fan Dance)—*Sports Night* onstage: a rabid fan tracks his b-ball obsession in Liz Tucillo's new play, complete with live-action b-ball and former Knick City dancers. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

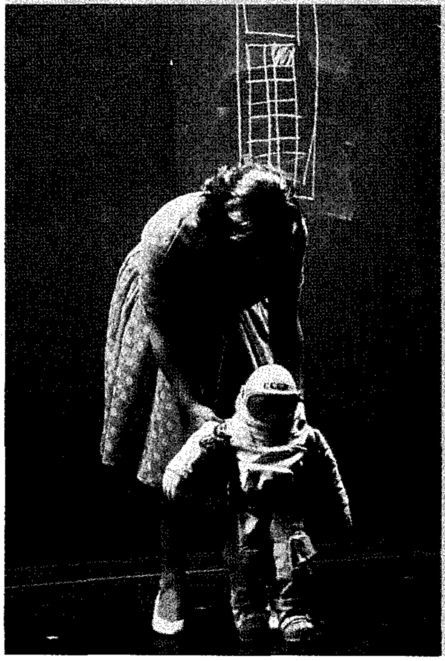
Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—The Laramie Project, presented by Moisés Kaufman's Tectonic Theater, is a terrific piece of theater, history, and life in the heartless heartlands, concerning the horrific death of young Matthew Shepard at the hands of two very young Laramie gay-bashers. You will be held in rapt attention by this in-depth examination of just about every aspect of the background and foreground of the event, as seen and

Onstage

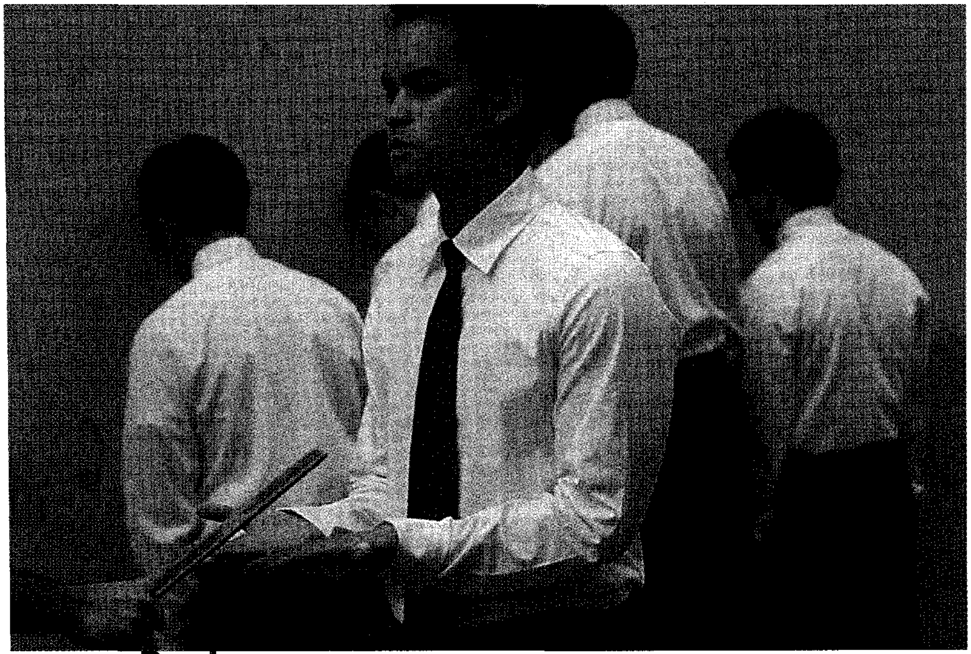
String Theory

The fifth biennial Henson International Festival of Puppet Theater kicks off September 6 with a stunning range of productions by 26 companies from all over the world. Highlights include Robert Lepage's first original work with puppets, 'The Far Side of the Moon' (pictured, below left); Ronnie Burkett's meditation on contemporary bloodlust, 'Street of Blood' (below right); and the fiftieth-anniversary performance of 'Gustaf and his Ensemble' by German master puppeteer Albrecht Roser. This year, the festival will also reflect artists' growing comfort with multimedia trickery: In 'Millennium Autopsy,' Hong Kong theater director Tang Shu-wing uses techno-savvy to detail a geneticist's attempt to contact his grandfather, a puppet master murdered during the Cultural Revolution. For French playwright Valère Novarina's 'Theater of the Ears,' a team of artists creates an immersive soundscape; and Rudi Stern, light-show impresario for the Doors and Stravinsky, returns to choreograph more than 5,000 hand-painted slides in his retro-tech 'Theater of Light.' (See "Off Broadway.")



Left, photograph by Sophie Grenier; right, photograph by Trudie Lee.

heard through the eyes and mouths of numerous witnesses, neighbors, indifferent or impassioned fellow citizens, media persons, family members, direct and indirect participants. Nowadays, when every piece of dreck receives standing ovations, you should not miss a theatrical and human event that deserves standing up for, with applause or, better yet, silently, taking an important lesson profoundly to heart. (Simon: 5/29/00.) $25–$55. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*



Previews

Class Warfare

Two Filipino-American boys fight their way through the repressive bureaucracy of a Catholic boys' school in *Middle Finger,* a new play by Han Ong, who just became the first Filipino-American recipient of a MacArthur "genius grant." The Ma-Yi Theatre production (featuring Ramon de Ocampo, pictured) begins previews September 8 at the Blue Heron Arts Center. (See "Off-Off Broadway.")

Late Night Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. *St. Luke's Church, 308 W. 46th St. (212-239-6200).*

Manchild in the Promised Land—A stage adaptation of Claude Brown's classic autobiography, set in fifties Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Murdered by the Mob—Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. *Arno Ristorante, 141 W. 38th St. (800-687-3374).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).*

Neil Simon's Hotel Suite—This collection of Neil Simon one-acts set in hotels promises more tiny bars of soap than Broadway has seen in a long while. *Hotel* manager is John Tillinger. Guests include Helen Carey, Randy Graff, Leigh Lawson, and Ron Orbach. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/10. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

The Soul of an Intruder—Steve Braunstein's play about a woman involved in a perplexing love triangle returns after a successful 1995 run. $20–$30. Mon.–Sat. at 8, Wed. at 2. Through 9/30. *Theatre 3, 311 W. 43rd St. (212-279-4200).*

Spinning Into Butter—Rebecca Gilman's new play is a brave, honest, intelligent, and important play, which mitigates its being only intermittently well written. Lapses and all, it demands to be experienced, reflected upon, and, if possible, digested. (Simon: 8/7/00.) $50. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 9/16. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 9/5–9/24: Ana Gasteyer, Mercedes Ruehl, and Brooke Shields. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Why We Don't Bomb the Amish—Twenty-one-year-old comedienne Casey Fraser riffs on subways, David Koresh, the Amish, and United Nations shindigs. $20. Thurs.–Sat. at 8. *Gershwin Hotel, 7 E. 27th St. (212-279-4200).*

Off-Off Broadway

10 Stories Up—Five one-acts on the roof of Greenwich House. $12. Fri. at 6:30, Sat. and Sun. at 6. 9/9–10/1. *Greenwich House, 27 Barrow St. (212-245-4036).*

33 Swoons: A Portrait of Anton Chekhov—Chekhov in the renovated, but hardly reformed, porn palace. Mon.: *Undiscovered Chekhov* and *On the High Road.* Tues. and Wed.: *Complete Chekhov Vaudevilles* and *Chekhov Sketchbook.* Thurs.: *The Seagull.* Fri.: *Vanya on 42nd St.* $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

Biotech—Theater for the New City's twenty-second street-theater production introduces "Dick Tater," a genetically modified chauvinist tuber. Free. Sat. and Sun. at 2. Through 9/17. *Call for various locations (212-254-1109).*

Blitzkrieg—A tuneful Hasidic wrestler on a mission from God sings and wrings necks in a rowdy cabaret show followed by more burlesque. $20. Tues. at 7:30. *Club One51; 151 E. 50th St. (212-753-1144).*

Boxing 2000—Richard Maxwell's new play follows a family of boxers. $15. Wed.–Sat. at 8. 9/6–9/30. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Chicago City Limits Turns 20—Celebrating twenty years of shtick. $20. Wed–Sat. at 8, Fri. and Sat. at 10:30. *City Limits Theater, 1105 First Ave., near 60th St. (212-888-5233).*

The Cradle Will Rock—You've seen the Tim Robbins movie; now see a new production of Mark Blitzstein's lefty 1937 musical onstage. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 10/19. *.Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Double Feature—Two solo shows by Asian-American women: *My Mom Across America,* by Tina Lee, and *Bruce Lee: Inside the the Lost Interview,* by Soomi Kim. $12. 9/7–9/9 at 7. *Nuyorican Poets Café, 236 E. 3rd St. (212-726-8404).*

Lypsinka! The Boxed Set—The fantabulous lip-synching diva. $27.50–$32.50. Tues.–Sun. at 8:30. 9/7–9/24. *Westbeth Theatre Center, 151 Bank St. (212-206-1515).*

Middle Finger—A new play by Han Ong, presented by Ma-Yi Theatre Company. $19. Tues.–Sat. at 7, Sat. and Sun. at 2. Previews begin 9/8 for a 9/14 opening. *Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).*

Monday Night Magic—Internationally known magicians. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Natural Born Pop: 20 from the 20th Century—Highlights of the Pure Pop festival at Nada Classic include Ian W. Hill's fusion of *Apocalypse Now* and *Jungle Book,* titled *Even the Jungle;* Mark Spitz's "The Hobo Got Me High"; and the first theatrical Ed Wood festival. $8.88–$14.99. Call for schedule. Through 10/9. *Nada Classic, 167 Ludlow St. (800-965-4827).*

The Personal Equation—Eugene O'Neill's 1915 drama, written while the playwright was a college student. Free. Mon.–Sat. at 8. *Provincetown Playhouse, 133 MacDougal St. (212-998-5801).*

Propaganda Plays—Micah Shraft's new play spans 25 years to link an unlinkely bunch: a high-school teacher and his student; a stepson and his new stepmother; and a genetics genius and a journalist. Trip Cullman directs. $12–$15. Thurs.–Sat. at 8. Through 9/23. *Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).*

Queen Esther: Unemployed Superstar—Esther's solo show about a woman's journey from seventies casino diva to burnt-out junkie. $12. 9/8 at 8:30. *Joe's Pub at the Public Theatre, 425 Lafayette St. (212-239-6200).*

Wanderers—A new comedy by Michael Rhodes. $15. Tues.–Sun. at 8. 9/8–9/24. *Sanford Meisner Theatre, 164 Eleventh Ave., at 22nd St. (800-965-4827).*

When Real Life Begins—Karen Sunde's biographical play about the founders of Chain Lightning Theatre. $15. Wed.–Sat. at 8, Sun. at 3. 9/9–10/1. *Connelly Theater, 220 E. 4th St. (212-206-1515).*

Wyoming—Marylouise Burke stars with Rosalyn Coleman and Camilla Enders in Catherine Gillet's new play about thee women who escape from a mental institution. $12. Thurs.–Sun. at 8. In previews for a 9/14 opening. *78th Street Theatre Lab, 236 W. 78th St. (212-873-9050).*

Photograph by Nigel Teare.

art

Gregory Gillespie and Hughie Lee-Smith

Galleries

Solos

Madison Avenue and Vicinity

Herman Maril—Paintings and drawings of landscapes on Monhegan Island, Maine, from the sixties and seventies; through 8/31. Graham, 1014 Madison Ave. (212-535-5767).

57th Street Area

Laurent de Brunhoff—The original watercolors for the new Babar book, *Babar and the Succotash Bird*; through 9/30. Ryan, 24 W. 57th St. (212-397-0669).

Shirley Goldfarb—Abstract, mainly monochromatic paintings from the sixties and seventies when she was living in Paris; through 9/23. Zabriskie, 41 E. 57th St. (212-752-1223).

Laurie Hogin—Allegorical paintings of mutant flora and fauna; 9/5–10/7. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Robert Emmett Owen—Paintings of the New England countryside by the American Impressionist (1878–1957); through 9/2. Spanierman, 45 E. 58th St. (212-832-0208).

Betsabeé Romero—New works by the Mexican artist that combine themes derived from Mexican folklore, history, and popular culture, including a Volkswagen Beetle that the artist has transformed into an artwork, a car installation of objects from a junkyard, and a gridlike painting that reproduces Mexico City's historic downtown district; through 9/2. Barquet, 41 E. 57th St. (212-644-9090).

SoHo and TriBeCa

Vanessa Beecroft—Photographs of the artist's staged performances from the series VB39 and VB42; through 9/16. Deitch, 18 Wooster St. (212-343-7300).

Linda Daniels/Tamara Gonzales—Paintings of decorative forms arranged over grid compositions/Paintings and installations that use the rainbow as a central image. Through 9/9. Pelavin, 13 Jay St. (212-925-9424).

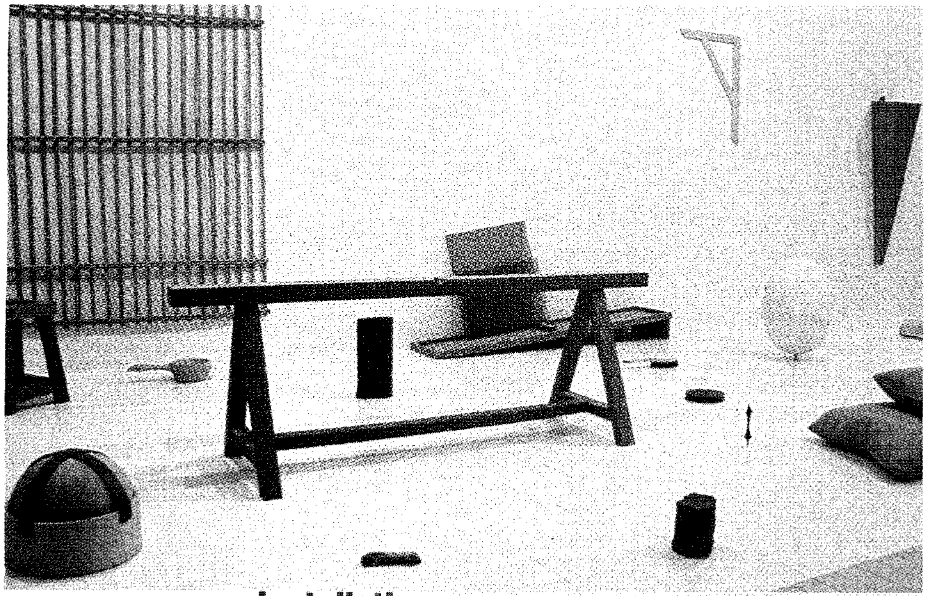
Anh Duong—New paintings; through 9/16. Shafrazi, 119 Wooster St. (212-274-9300).

Chelsea

William De Lottie—Geometric compositions of intensely colored fabric; 9/5–10/7. Eller, 526-30 W. 25th St. (212-206-6411).

John Morris—Drawings of intricate compositions inspired by polyphonic music; 9/5–30. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Melissa Richard/Gilbert Flores—Abstracted landscapes on paper and wood panel that incorporate poured paint, monoprinting, and heavily impastoed passages of paint, wax, and other mediums/Drawings in black enamel on paper of vignettes that can be read as portraits or wholly abstract. Through 9/9. Moore, 140 W. 30th St. (212-279-8977).



Installation

Just Wondering

Thrill to Ralph Bourque's remarkably obsessive holdings of Stevie Nicks memorabilia. Please don't squeeze Carrie Cooperider's sculpture incorporating her grandmother's European toilet-paper collection (or, for that matter, Jeffrey Schiff's sculptures inspired by the 'Encyclopedias' of Diderot, above). Observe fifteen years' worth of Josh Dorman's own nail clippings. All of these contemporary "cabinets of wonder" (offspring of the seventeenth-century collections of zoological rarities, geological specimens, et al.), plus those by 22 other artists, can be contemplated in "Wunderkammer: Wonderworks," an exhibition organized by Geraldine Erman and Eve Andrée Laramée. At the Rotunda Gallery, 33 Clinton Street, Brooklyn; September 6 through October 21.

Photograph courtesy of the Rotunda Gallery.

Group Shows

Madison Avenue and Vicinity

Arsenal—64th St. and Fifth Ave., in Central Park (212-360-3410). "Making Concessions: A Pictorial History of Commercial Enterprises in New York City Parks, 1870–2000," a survey of concessions as documented by vintage and contemporary photographs, renderings, postcards, models, and a vendor cart; through 8/31.

Ganz—25 E. 73rd St. (212-535-1977). Drawings and monotypes by Brown, Crowder, Hede, Hesse, Plimpton, Rockburne; through 9/15.

Graham—1014 Madison Ave. (212-535-5767). "Fluid Flow," works that investigate fluid systems by 25 artists, among them Arm, Bolande, Bradshaw, Derges, Fuss, Kalymnios, Obrosey, Parlotto, Siena, Wright; through 8/31.

Hirschl & Adler—21 E. 70th St. (212-535-8810). "New York-Classicism-Now," works that embody the characteristics associated with the art of classical antiquity—among them harmony, clarity, restraint, and universality—by Akutsu, Collins, Croak, Drake, Gilje, Moore, Parrish, others; through 9/15.

57th Street Area

Fischbach—24 W. 57th St. (212-759-2345). "Gone Fisching: Selected Paintings of Summer," works that depict images of summer leisure by 27 gallery artists, among them Brown, Dodd, Holland, Kraft, Nick, Rickert, Sullivan, through 8/31.

Forum—745 Fifth Ave. (212-355-4545). Drawings by Bluemner, De Kooning, Feininger, Guston, Matisse, Picasso, others; through 9/1.

Helman—20 W. 57th St. (212-245-2888). "Small," diminutive works by Brower, Burch, Cliness, Kalka, Kreider, de Mar, Opdyke, Simonds; 8/31–9/23.

Mathes—41 E. 57th St. (212-752-5135). "The Poetic Landscape," images of, or suggesting, serene, summery places, by Avery, de Groot, Diebenkorn, Frankenthaler, Gallace, Katz, O'Keeffe, Porter, Schueler, Sugimoto; through 9/30.

Pace Wildenstein—32 E. 57th St. (212-421-3292). "Summer 2000," paintings by Katz, Mangold, Murray, Riley, Ryman, Samaras, Tapiès; sculpture by Chamberlain, Judd, Shapiro, Smith; through 9/16.

PaineWebber—1285 Sixth Ave. (212-713-2000). "The Morris Museum: A Collected Century." Works from the collection of the Morris Museum in Morristown, N.J., among them fine and decorative arts, costumes, toys, and ethnographic objects; through 9/8.

Perlow—41 E. 57th St. (212-644-7171). Works by gallery and invited artists, including Ferren, Hockney, Linder, Lintermans, McPherson, Nevelson, Prine, Rivers, others; through 8/31.

St. Etienne—24 W. 57th St. (212-245-6734). Recent acquisitions of works by Expressionist and self-taught artists; through 9/8.

SoHo and TriBeCa

Beitzel—102 Prince St. (212-219-2863). Works by Beerman, Hammond, Heeks, Hristoff, Lucero, Messer, Mull, Porges, others; through 8/31.

Blum—99 Wooster St. (212-343-0441). "Lux et Tenebrae," a selection of print portfolios published by Peter Blum Edition over the past twenty years, including works by Baldessari, Bourgeois, Cucchi, Fischl, Katz, Rabinowitch, Turrell, Yanagi, others; through 9/9.

Fung—537 Broadway (212-334-6242). "Pix," works by Blue, Braine, Churchill, Dikeou, Feldshuh, Kong, Proctor, Surek, Welsh, others; through 9/23.

Ingbar—568 Broadway (212-334-1100). Paintings of New York City views by Kelsey, Reist, Sera, Sokolov; through 9/23.

Kind—136 Greene St. (212-925-1200). "Furry and Feathered Friends," works depicting animals by Copley, Finster, Podhorsky, Ramirez, Rowe, Tolliver, others; through 9/9 (gallery will be closed through 9/4).

Chelsea

Cheim & Read—521 W. 23rd St. (212-242-7727). "Opulent," paintings and sculpture that emphasize sumptuous textures, physical density, and richness of color, by Benglis, Burton, Cemin, Milhazes, Ofili, Perrone, Taaffe, Uslé; through 9/1.

Generous Miracles—529 W. 20th St. (212-352-2858). Paintings by Bechara, Castrucci, Quiroga; through 8/31.

Gladstone—515 W. 24th St. (206-9300). "OO," drawings by Acconci, Baldessari, Barney, Bourgeois, Celmins, Kapoor, Kusama, Lewitt, Marden, Peyton, Serra, Tiravanija, Walker, others; through 8/30.

Senior & Shopmaker—21 E. 26th St. (212-213-6767). Works by Armajani, Calle, Lobe, Mapplethorpe, Marsh, Maul, Phelan, Smith, Welling; through 9/15.

Tibet House Cultural Center—22 W. 15th St. (212-807-0563). "Art Treasures From the Land of Snows: Selections From the Tibet House Repatriation Collection," gilt bronzes, *thangkas* (paintings), ritual objects, and photographs; through 9/22.

Trans Hudson—416 W. 13th St. (212-242-3232). "Fabulae . . . Fabularum," works that evoke fairy tales by Bolla, Boody, Frank, Ippolito, Pinna, Van Erve, others; 9/1–10/7.

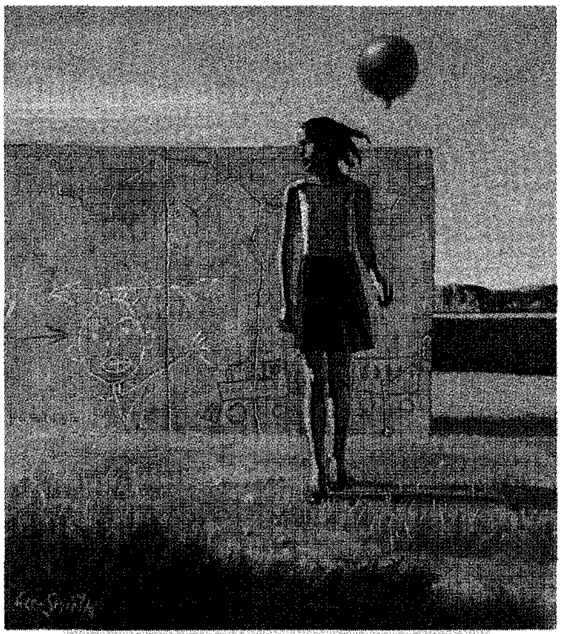
Photography

Benrubi—52 E. 76th St. (517-3766). Photographs of interiors by Abranowicz, Alpern, A. Arbus, Casebere, Devine, Imes, Maul, Morell, Polidori, Turyn, others; through 8/31.

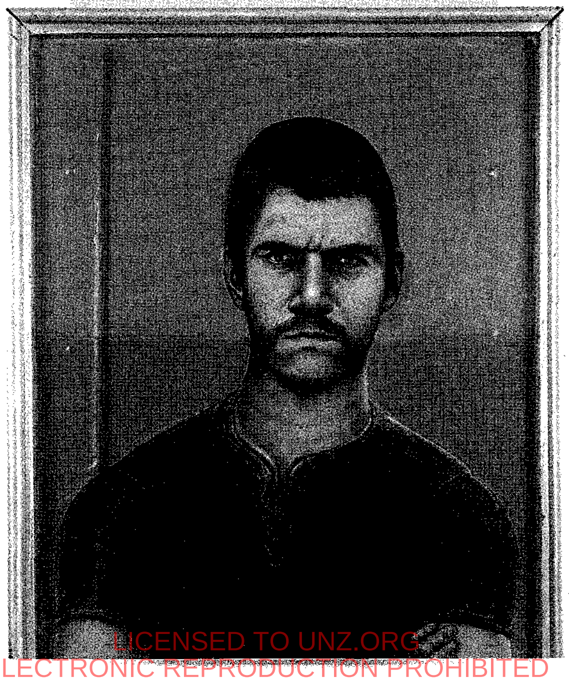
De Lellis—47 E. 68th St. (212-327-1482). Images of the sea by Italian photographers, including works by Bernardi, Bruno, Gucci, Migliori, Stravisi, Vasco, Vitaliano, others; through 9/9.

Katy Grannan—Large color portraits of adolescents, young mothers and children, and couples taken in their own homes; 9/1–30. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "Martha Rosler: Positions in the Life World." A retrospective of works by the videomaker, theorist, photographer, and political activist, being held in conjunction with a related exhibition at the New Museum of Contemporary Art (see "Museums"); through 10/1. . . . "A Durable Memento: Portraits by Augustus Washington, African-American Daguerreotypist." The first exhibition of the work of one of a small group of African American daguerreotypists whose work has been identified; through 9/24.



Retrospective The careers of two of representational painting's more distinctive voices are being celebrated this month in memorial exhibitions. Hughie Lee-Smith, who was 83 when he died in February 1999, portrayed his black subjects (above, *Facing Tomorrow*, 1999) in spartan, often symbolic neighborhood scenes. He'll be recalled in a selection of paintings dating from 1949 to 1999 at June Kelly Gallery, 591 Broadway (September 6–October 3). Probably best known for scrutinizing himself (below, *Self-Portrait in Black Shirt*, 1968/69), Gregory Gillespie, who died last April at 63, could just as easily paint a psychologically charged vision of his studio interior or a still-life of a Tibetan mandala. Three decades of the artist's work will be shown by Forum Gallery. (745 Fifth Avenue; September 7–30.)



Top to bottom: Manu Sassoonian, courtesy of June Kelly Gallery; courtesy of Forum Gallery.

Louise Dahl-Wolfe/Firooz Zahedi—Portraits, still-lifes, and fashion work by this photographer (1895–1989) who worked for *Harper's Bazaar* from 1936 to 1958/Mural-size Iris prints of botanical forms arranged in compositions. Through 9/1. Staley-Wise, 560 Broadway (212-966-6223).

Mexican Cultural Institute—27 E. 39th St. (212-217-6423), Mon.–Fri. 10-5. "Otras Cosas: Mexican Modern Abstractions," an exhibition presented by Throckmorton Fine Art of works by L. Alvarez Bravo, M. Alavarez Bravo, Amero, Covarrubias, Jiménez; through 10/10.

Newseum—580 Madison Ave. (212-317-7596). "The Pulitzer Prize Photographs: Capture the Moment," featuring more than 100 Pulitzer Prize–winning photographs taken between 1941 and 1999; through 9/23.

Pace/MacGill—32 E. 57th St. (212-759-7999). "Photographs for Summer Reading," works that use the written word as a subject by Acconci, Attie, Bourdin, Brassai, Callahan, Cumming, Evans, Frank, Gowin, Michals, Siskind, others; through 8/30.

Liz Rideal—Collages of photobooth strips depicting fabric being tossed in the air; through 9/1. Schoormans, 508 W. 26th St. (212-243-3159).

Wilhelm von Gloeden—Portraits of young male nudes posed alongside ancient ruins in Sicily, taken between 1878 and 1914; through 9/9. Throckmorton, 153 E. 61st St. (212-223-1059).

Harvey Wang—Photographs from the new book *Flophouse: Life on the Bowery* (Random House) that depict residents from the White House, the Andrews, the Sunshine, and the Providence, four of the remaining flophouses in the Bowery district; through 9/24. Bodell, 13 E. 7th St. (212-477-1820).

Museums

American Craft Museum—"Judy Chicago: Resolutions: A Stitch in Time." A millennium project that is a collaboration between Chicago and a group of needleworkers using a variety of techniques; through 9/3. . . . "Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; through 9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; through 9/3. . . . "Peter Chang: A Visionary." Jewelry and sculptural objects by a Glasgow-based jewelry designer; through 9/3. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Dancing Demons: Ceremonial Masks of Mongolia." Masks, costumes, headdresses, ritual aprons, and ceremonial implements used for "Devil Dances," the traditional Lamaist Buddhist dance ceremonies of Mongolia; through 9/17. 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon–6. $4, $2 students and seniors (free Tues.–Fri. 12–2).

Bard Graduate Center for Studies in the Decorative Arts—18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; through 9/3. . . . "Passages: Photographs in Africa by Carol Beckwith and Angela Fisher." Color photographs documenting customs, rites of passage, and aspects of ceremonial life; through 9/24. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art—"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; 9/5–12/30. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Drawing Center—35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney On Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. . . . "Project for a New Guggenheim in New York City." Models and other works developed by the museum in collaboration with architect Frank Gehry; through 9/15. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society—333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine and grain-producing regions of the Mediterranean and the Near East; through 11/5. . . . "Moritz Daniel Oppenheim: Scenes From Frankfurt's Jewish Past." Fourteen *grisaille* (monochromes in shades of gray) paintings by the German Jewish artist (1800–1882), from his series "Pictures of Traditional Jewish Family Life"; through 10/19. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Chardin." A major loan exhibition of works by the French still-life and genre painter Jean Siméon Chardin (1699-1779), known for his lifelike portrayals of animals, birds, and fruit; through 9/3. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and

Giovaninni *continued from page 180*

rise projects in Times Square with small wooden models that document the design steps. The most elegant by far is the fractal crystal by the New York firm Kohn Pedersen Fox Associates, designed for Boston Properties, at the southwest corner of Seventh Avenue and 42nd Street.

The architects transpose the geometry of Broadway, slicing through the city's grid into the building's floor plan and onto the façades, creating an intriguingly fissured volume. Designers William Pedersen and Douglas Hocking have composed a building of angular beauty, created in a process of surgical subtraction.

The KPF maquettes culminate in a lithe design, which was precisely the problem for the 42nd Street Development Project, officiating here as the local design police. The mission of the committee is to make sure messy vitality prevails over the pin-striped corporate visions that stifle visual energy. But after requiring the usual billboards at the base of the towers, the committee overstepped its mandate by making the architects zoot up the cool, clear shards with horizontal bands that defeat everything the architects achieved.

Urban energy is a good thing, especially in Times Square, which in the eighties narrowly missed a coven of look-alike towers with mansard roofs designed by Philip Johnson. But the members of the committee—Robert A.M. Stern and his associate Paul Whalen, and Wendy Laventer and her associate Naresh Kapadia—should have the eyes to spot and support good architecture when they see it, even when it comes in an elegant package. How many collagist high-rises can Times Square take? Forty-second Street, from the United Nations complex to the McGraw-Hill building, has a long tradition of elegant towers that would never have survived this board's red pencil. There are multiple contexts at play on this corner, and the committee imposed a narrow and myopic interpretation that erases the individuality of the KPF design as it fosters homogeneity.

The process of designing and reviewing a major building usually happens behind closed doors, but the show at the Skyscraper museum sheds light on what New Yorkers usually experience as a *fait accompli.* Carol Willis, the one-woman band who founded and now directs the shoestring operation, simply scooped up existing models collecting dust on architects' shelves and planted them on tables next to video monitors that feature designers explaining their creations. Without her initiative, we would not know there is a 1 million–square–foot camel in the offing. ▬

Joseph Giovannini's reviews are available at **newyorkmag.com.**

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from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MoMA's groundbreaking 1935 exhibition of African art; through 9/3. . . . "The Beginning of Baroque: Carracci at the Metropolitan." Paintings, prints, and drawings made between 1580 and 1610 by Annibale, Agostino, and Ludovico Carracci from the museum's collection; through 9/17. . . . "Max Beckmann Prints." A selection of recent acquisitions of early drypoints created by the German artist between 1914 and 1922; through 1/7/01. . . . "Parks and Promenades: Maurice Prendergast in the Metropolitan Museum of Art." Paintings, watercolors, and prints by the New England modernist (1858–1924); through 10/22. . . . "David Smith on the Roof." A selection of stainless-steel sculptures displayed on the Iris and B. Gerald Cantor Roof Garden; through 11/30. . . . "Fireworks!: Four Centuries of Pyrotechnics in Prints and Drawings"; through 9/17. . . . "John Singer Sargent: Beyond the Portrait Studio, Paintings and Drawings From the Collection." Works made by the artist during his travels in Europe and America; through 9/10. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; through 9/10. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $8, $6 students and seniors.

Mount Vernon Hotel Museum & Garden—421 E. 61st St. (212-838-6878), Tues.–Sun. 11 A.M.–4 P.M.; $4, $3 seniors and students.

El Museo del Barrio—"The S-Files/The Selected Files." Works by U.S.-born Latinos and New York City–based Latin American artists who submitted work to the museum for review over the past year; through 9/24. . . . "Ernesto Pujol: Conversion of Manners." A site-specific installation that incorporates photographs and vintage Carthusian, Franciscan, and Jesuit habits; through 9/24. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—18 First Place, Battery Park City (212-968-1800); Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "Anatomically Incorrect"; through 9/26. . . . "Home Movies"; through 9/26. . . . "How Simple Can You Get?"; through 9/26. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Paris Salon"; through 9/26. . . . "The Rhetoric of Persuasion"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through1/28/01. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. . . . "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Storytelling, From Thumbnail to Finish." Works in a broad range of media by the faculty of the School of Art and Design, each one accompanied by documentation of its progress from idea to realized work; through 9/16. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design—"American Spectrum: Paintings and Sculpture From the Smith College Museum of Art." A traveling exhibition drawn from one of the foremost institutional collections of eighteenth-, nineteenth-, and twentieth-century American art, including works by Albers, Homer, Hopper, Inness, Kline, O'Keeffe, Sargent, and others; through 9/10. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $5.

New Museum of Contemporary Art—"Martha Rosler: Positions in the Life World." A retrospective of the artist's videos, installations, and photographs; through 10/8. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. . . . "Volume: Bed of Sound." Works by approximately 80 sound artists presented through headphones and a room designed with speakers for individual and group sound-art presentation; through 9/30. . . . Projects by Jonathan Bepler, Christian Marclay, Pipilotti Rist, and Ugo Rondinone; through 9/30. . . . "Max Neuhaus: Drawings." Drawings that complement the artist's sound works; through 9/30. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Smithsonian National Museum of the American Indian—1 Bowling Green (212-514-3712), 10–5 daily; free.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence 1999–2000." Works by Nicole Awai, Sanford Biggers, and Terry Boddie; through 9/17. . . . "*To Conserve a Legacy* Interactive Kiosk." A digital exhibition featuring images of and information on works in the traveling exhibition "To Conserve a Legacy: American Art From Historically Black Colleges and Universities," which is currently installed at the Clark Atlanta University Art Gallery and the High Museum of Art in Atlanta; through 10/6. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Barbara Kruger." The first major museum retrospective of the artist's work, including billboards, photographic prints on paper and vinyl, etched metal plates, installations, and sculptures that use text and image to raise questions about values, taste, and the material world; through 10/22. . . . "The Art of Alice Neel." A retrospective exhibition of paintings by the American artist (1900–1984) known for her unflinching portraits of her friends, family, neighbors, and fellow artists; through 9/17. . . . "Synapsis Shuffle." A project by Robert Rauschenberg that comprises 52 silk-screened paintings intended to be reassembled into compositions of between three and seven panels by longtime friends or colleagues of the artist; through 10/8. . . . "Tony Oursler: *The Darkest Color Infinitely Amplified*." A new work commissioned by the museum that allows three-dimensional projections to appear in free space; through 10/31. . . . "Carnival Strippers: Photographs by Susan Meiselas." Photographs of women who perform strip tease for a living taken at rural New England fairs in the seventies; through 9/10. . . . "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–9 (pay what you wish every Thurs. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. . . . "Expanding Horizons: Landscape Photographs From the Whitney Museum of American Art." Works by Gregory Crewdson, Sally Gall, Sally Mann, Richard Misrach, Stephen Shore, and others; through 10/6. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). Next auction on 9/14.

Christie's East—219 E. 67th St. (212-606-0430). Next auction on 9/9.

Doyle—175 E. 87th St. (212-427-2730). Next auction on 9/12.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). Next auction on 9/16.

Swann Galleries—104 E. 25th St. (212-254-4710). Next auction on 9/14.

restaurants

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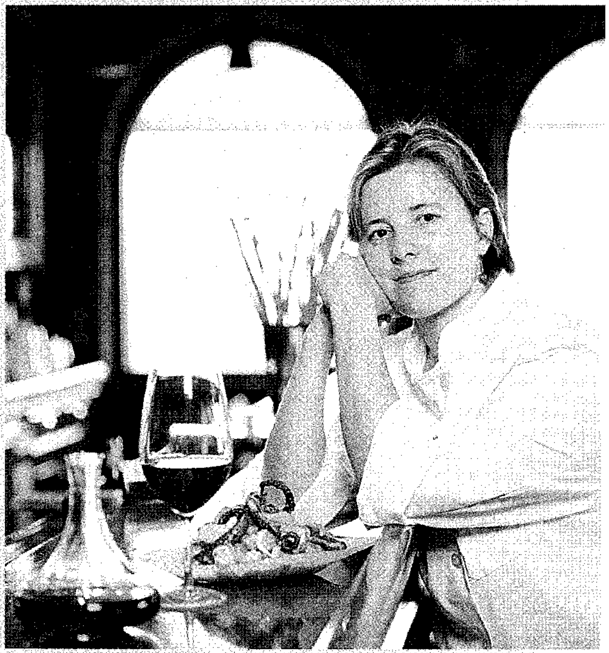
First Taste
Worth a Detour

I have always been a great believer in drive-by dining: You drive by a place, and something about the way it sits there, the tilt of the awning, the shape of the letters—whatever—says, "I am probably worth trying." This happened to me most recently and happily when traffic on the BQE forced me to seek a route that hugged the coast and there, amid the rubble: Fernicola, the awning said. The windows invited a peek in, so I made a U-turn and walked into a beautiful barroom with single malts, Tuscan reds, and plenty of boutique draft beer. An iced-seafood display advertised the freshness of its occupants; beyond, a sideboard in the main dining room was festooned with plates of antipasti. I was sold and schlepped the family and friends back for dinner. My gut feeling became a full and happy stomach as chef Barbara Bogart (pictured; an alumna of Mesa Grill, Tribeca Grill, Le Zoo, and Boston's acclaimed Biba) whipped out course after course of inventive Italian fare with her own modern accents. Chili-seared squid, tossed with prosciutto and frisée sauced with roasted-fig vinaigrette; cavatelli with an oxtail ragù made with garlic, red wine, ancho chilies, and pomegranate molasses; chicken marinated in cranberry and pineapple juice served with pasta dumplings and mustard fruits; sliced lamb and escarole stuffed with pulled braised lamb shoulder. Bogart's is a palate well founded in classical technique and a refreshing and accomplished approach to the dishes on her menu. (119 Kent Avenue, Williamsburg, Brooklyn; 718-388-9000.) PETER KAMINSKY



Manhattan
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Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Spring Street Natural—Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out

Photograph by Karen Pearson.

mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. As befits a natural-food haven, there's lots of greenery, big windows, high ceilings, and a generally wholesome vibe. Plus delivery, and such intriguing daily specials as yuca fritters with jalapeño-tomato relish, roasted salmon with creamy vegetable risotto, and scrambled tofu with brown rice. *62 Spring St. (212-966-0290). (M) AE, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Meli Melo—A pioneer of the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses, all night (including Sunday). The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Mi—A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbop at this four-flavor pan-Asian restaurant. *66 Madison Ave., nr. 27th St. (212-252-8888). (M–E) AE, DC, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

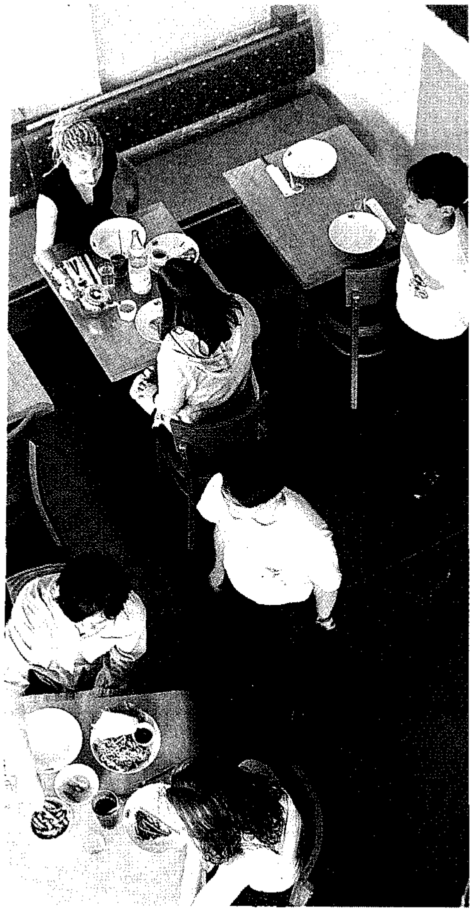
Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly.

Opening

Chow Baby

Fans of bi bim bop can still find it at Daily Chow, Brad Kelley's new, more inclusively pan-Asian incarnation of Bop, the Korean restaurant that used to inhabit this space. But now, in an effort to appeal to a broader segment of the dining public, he's diversified his menu with Vietnamese summer rolls, Malaysian curried noodle soup, pad Thai, and Chinese scallion pancakes. And for the most finicky eaters, the wok bar offers a choice of vegetables, noodles, meats, and sauces, stir-fried to order in every possible combination. (2 East 2nd Street; 212-254-7887.)



Photograph by Patrik Rytikangas.

Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Hatsuhana—One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered, as are the now-familiar realms of teriyaki and tempura. Or sample one of the house specialties, like cucumber-wrapped broiled eel, ostrich carpaccio, and ultraluxurious Kobe beef baked in a salt pouch *and* a bamboo leaf. *17 E. 48th St. (212-355-3345). (M–E) AE, DC, DS, MC, V.*

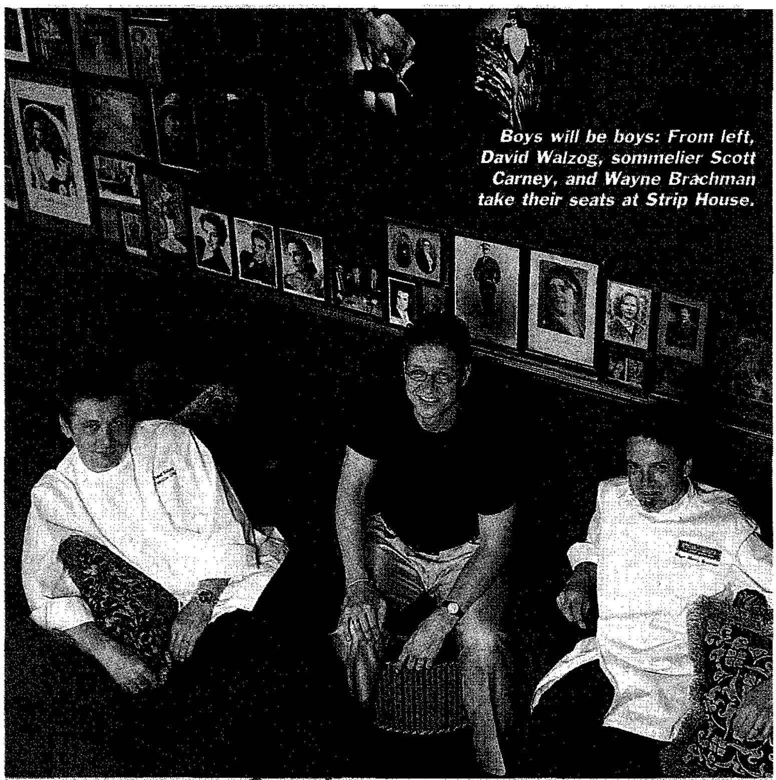
Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*



Boys will be boys: From left, David Walzog, sommelier Scott Carney, and Wayne Brachman take their seats at Strip House.

Opening

Strip Show

Vegetarianism takes it on the chin once again with the opening this week of Strip House in the former Asti space. The Glazier Group, chef David Walzog, and designer David Rockwell, the same trio responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the steakhouse craze with starters like a five-ounce foie gras torchon to share and sides like goose-fat potatoes, truffled cream spinach, and baby vegetables steamed en papillote. Try ordering that at Gallagher's. Even pastry chef Wayne Brachman, known for his all-American retro desserts, adopts a French accent, with raspberry crêpes Suzette and chocolate fondue. Meanwhile, Rockwell amps the Asti interior with more voluptuous red, and intersperses vintage photos of strippers among the familiar opera-star ones. (13 East 12th Street; 212-328-0000.)

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one—a more serene, mural-painted version of Nino's uptown—specializes in the food of a certain region, in this case, the south, and Positano in particular. But the menu still manages to read like the greatest hits of the Italian kitchen, with appetizers like Caprese salad, truffle-buttered asparagus with Parmesan, and lemony fried artichokes. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. Whole roasted branzino is filleted tableside, making it almost as dramatic as Nino's famous lobster fra diavolo for two. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable dishes include a warm lobster salad with braised mango, and a confit of wild striped bass with a shallot vinaigrette. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $20 prix fixe dinner. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very

Photograph by Magdalena Caris.

loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (212-541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner U.S.A.—Don't be fooled by the neon lights and the geographically incorrect cheeriness of the wait staff. If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain, despite prices that would shame any genuine greasy spoon (entrées, $13.95 to $24.95). It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket, sliced from the overgrown house "fifteen-bite hot dog"; a fresh-turkey sandwich on a buttery roll with stellar mashed potatoes and cranberries that taste better than the day after Thanksgiving; ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. *212 West 57th Street (212-977-2280). (M) AE, DC, DS, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Shelly's New York—Bronx-born, Brooklyn-obsessed, Manhattan-based restaurateur Shelly Fireman tends to make big, personal statements: the flashy neon façade of his Brooklyn Diner USA, Fireman's of Brooklyn, and this, the latest place made in his own image (in a space that was originally an Art Deco-era Horn & Hardart). Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. *104 W. 57th St. (212-245-2422). (M–E) AE, DC, MC, V.*

Above 60th Street, East Side

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). *1370 Lexington Ave., nr. 90th St. (212-369-9374). (M) DC, MC, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon

Object of Desire

Now Ear This

We all like our corn sweet, but this is really pushing it: Babbo pastry chef Gina DePalma makes the most of the short-lived local crop with her sweet corn crema, a lush custard infused with milky kernels, husk, and vanilla bean, buried beneath blackberry compote, and garnished with hot cornmeal zeppole. (110 Waverly Place; 212-777-0303.)

Photograph by Liz Steger.

ASK GAEL

How does it feel eating like a civilian again?

I'm feeling a bit shaky eating on my own budget after so many years of tasting everything and billing the company—all in the name of research. Indeed, it's a kick to order exactly what I want (instead of sampling everything), and soon I expect to be a better person for not being required by profession to order four desserts. I got my first reality bites last week when the two of us took in an 8 o'clock movie and decided afterward on a whim to stop at Cafe Fiorello for supper. Of course I had to have my Fiorello standby—the vegetable antipasto. I stood at the bar to choose seven items myself and as always said "yes" and "yes" when the server offered extras. Backing away, I stepped on a waiter's foot. "Oh, I'm so sorry," he said. (What do they feed the staff that makes them so relentlessly cheerful and friendly?) Feeling a desperate need for protein, I encouraged the Road Food Warrior to order the steak-frites, a first for us. What a feast, and only $24.95. A monster platter arrived, almost the width of the table, with an excellent steak (fourteen ounces), thick and meaty, really rare, tender but not too, flanked by a mountain of shoestring fries and a heaping portion of tomato-arugula-and-shaved-fennel salad. More than enough to share—with leftovers for lunch. (1900 Broadway, near 63rd Street; 212-595-5330.)

and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Photograph by Patrik Rytikangas.

in concert

Dancenow Downtown Festival...The Tender Land

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

The New York Guitar Festival—George Winston, Pierre Bensusan, and bassist Michael Manring begin a series of three concerts in honor of twentieth-century guitarists with "Aerial Boundaries—A Tribute to Michael Hedges." 9/6 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $20, or $45 for the series.*

Bargemusic—Chamber works in the floating concert hall feature Bach's Partita in D Minor for Solo Piano performed by Diane Walsh. She is joined by violinist Ida Levin for Beethoven's Sonata for Violin and Piano Op. 96, and David Soyer, cellist with the Guarneri String Quartet, for Dvorák's Piano Trio in F Minor. 9/7 and 9/8 at 7.30. *Bargemusic, Fulton Ferry Landing (718-624-2083); $27.*

New York Chamber Symphony—Premieres new works by Brazilian composers Heitor Villa-Lobos, Carlos Gomes, and Fransisco Mignone on Brazilian Independence Day. Conducter Nelson Nirenberg is joined by pianist Linda Bustani making her New York debut. 9/7 at 8.30. *Alice Tully Hall, Lincoln Center (212-875-5050); $25.*

Theo Lieven (piano) and Sergio Tiempo (piano)—Present the Concerto No. 2 in E Flat for Two Pianos, which Mozart wrote to perform with his sister Nannerl. They are accompanied by the New York Virtuosi Chamber Symphony, who will also play Vivald's Concerto for Four Violins in B Minor and Beethoven's Symphony No. 7. 9/8 at 8. *Alice Tully Hall, Lincoln Center (212-875-5050); $15–$35.* 9/9 at 2. *The New Jersey Performing Arts Center, Newark (888-466-5722); $25.*

Vyatcheslav Kagan-Paley—The Russian countertenor performs settings of the *Ave Maria* by eleven composers including Verdi, Saint-Saëns, Bach, Bruckner, and, of course, Schubert. 9/11 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $15.*

Kalichstein-Laredo-Robinson Trio—Opens the autumn season with the New York premiere of Richard Danielpour's *A Child's Reliquary.* The concert also includes Mozart's Trio in B-flat Major and Brahms's Piano Trio No. 1 in B Major. 9/12 and 9/13 at 8. *92nd Street Y, 1395 Lexington Ave. (212-996-1100); $30.*

The Chamber Music Society—Launches their fall program with an evening of Baroque music including Vivaldi's *The Four Seasons,* his Concerto in A Minor for two violins, and Bach's in D Minor, also for two violins with strings and continuo. Violin soloists are Ani Kavafian, Ida Kavafian, Cho-Liang Lin, and Joseph Silverstein. 9/13 at 8, with pre-concert reception at 6:30 in the Stanley H. Kaplan penthouse. *Alice Tully Hall, Lincoln Center (212-875-5050);$250 with pre-concert reception and dinner with artists, $100 with reception, $27.50–$50 concert only.*

Opera

The Orchestra of St. Luke's—Performs Aaron Copland's *The Tender Land* conducted by Cal Stewart Kellogg with soloists including Tammy Tyburczy, Julia Fischer, and Benjamin Brecher. Composed originally for television, with a libretto based on James Agee's intensely personal account of midwestern poverty, it premiered at Tanglewood in 1954. 9/7 at 8. *The Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Madison Aves. (212-772-4448); $40.*

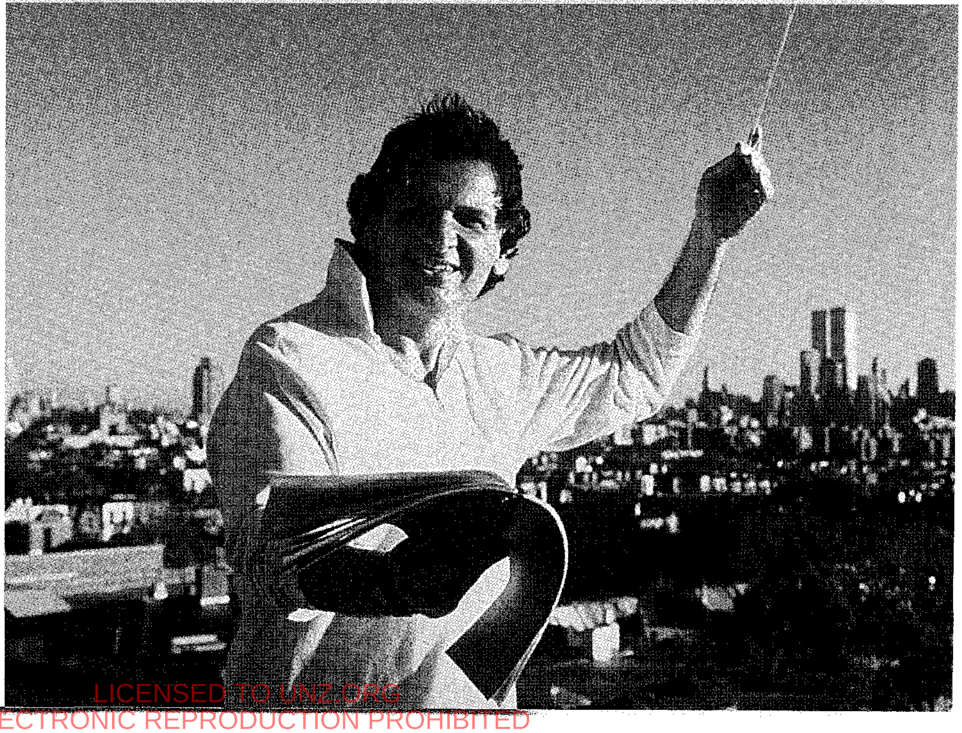
Dance

Dancenow Downtown Festival —The opening-night double bill features established choreographers Zvi Gotheiner, Keely Garfield, and Neta Pulvermacher, and emerging talents like Lê Minh Tâm. Programs continue throughout the week. 9/7–9/15 at 7 and 9; 9/9 at 1, 3, and 5. *Joyce SoHo, 155 Mercer St. (212-334-7479); $10 single ticket, or $4 with purchase of $10 dance card allowing discounted entry to all events. For more information about all festival programs, see www.dancenow.org.*

Dancenow: The Upclose Gallery Series—The festival's signature event features fifteen artists including Stuard Hodes and Alice Terstein with the SoHo gallery as their backdrop. 9/13 at 7 and 9. *OK Harris Gallery, 383 W. Broadway. $10 single ticket, $4 with dance card.*

Preview
The Boys From Brazil

The Portuguese landed in Brazil in April 1500, and this spring their tall ships retraced the original voyage in commemoration. The New York Chamber Symphony celebrates the discovery with a gala concert this Thursday, the 178th anniversary of Brazil's declaration of independence from Portugal. Artistic director Nelson Nirenberg (pictured) conducts the U.S. premieres of two works by Brazilian composers, including *Suite No. 2,* Heitor Villa-Lobos's final work, composed three months before his death in 1959. "It seems like he has a premonition of his passing," Nirenberg explains. "The first movement of the suite is a *lamento,* a funeral march." The third movement, a *passeio,* is a musical stroll through the streets of Rio de Janeiro, in whose cafés Villa-Lobos strummed folk tunes on the guitar and picked up melodies. His belief in a strong connection between Bach and Brazilian folk music inspired his series of *Bachianas brasileiras,* the fourth of which will also be performed at the concert this week in Alice Tully Hall. The program opens with Carlos Gomes's overture to *Fosca,* which had its first performance at La Scala in 1873. "Hurdy-gurdys played his music in the streets, and ordinary people sang along," Nirenberg says, adding, "I consider myself a sculptor of air, but every note by these composers has a life of its own." TARA PEPPER



Photograph by Alcir Silva.

nightlife

Faithfull . . . Wasserman . . . "Master Musicians"

Concerts

Brian Wilson—9/10 at 8. *Jones Beach Theater, Wantagh, Long Island (212-307-7171); $20–$49.*

Christina Aguilera—9/8 at 7:30: With Destiny's Child; Soul Decision; Sygnature. *Jones Beach Theater, Wantagh, Long Island (212-307-7171); sold out.*

Company Segundo—9/8 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824); $37.50–$42.50.*

Furthur 2000—9/10 at 8: Featuring the Other Ones; Bruce Hornsby; Bob Weir; Bill Kreutzmann; Alphonso Johnson; Mark Karan; and Steve Kimock with Ziggy Marley & the Melody Makers. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171); $25–$45.*

Hanson—9/11 at 7. *Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); sold out.*

Marianne Faithfull—9/9–9/10 at 8. *Kaye Playhouse, 695 Park Ave. at 67th St. (212-307-7171); $40–$50.*

Travis—9/6 at 7:30. *The Roseland, 239 W. 52nd St. (212-307-7171); $20–$25.*

Ziggy Marley & the Melody Makers—9/10 at 6:30. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171); $29.50–$35.*

Small Stages

Arlene Grocery—9/4: Fleazadoza; USA Wasted. 9/5: Mood Room; Section 8. 9/6: Block; Billie Anne Crews. 9/7: Sean Altman; the Red King. 9/8: Lourds; Money Shot. 9/9: Ambulance; Evelyn Forever. 9/11: Sophia Ramos Dupret; Inbetween Blue. *95 Stanton St. (212-358-1633). $.*

B.B. King Blues Club & Grill—9/7: John Mayall; Peter Green. 9/8–9/9: Koko Taylor. *243 W. 42nd St. (212-997-4144).*

Baby Jupiter—9/5: Brown Bag; Four Eighteen. 9/6: Lila; Spaceship. 9/7: D.J. Evil Dee; Dan Neustadt Group. 9/8: SOL; Psycho the Clown. 9/9: Optical Plum; Deni Bonet. 9/11: Chris Nash; Michele Riganese. *170 Orchard St. (212-780-0287).*

Bottom Line—9/6–9/7: The Mick Taylor Blues Band; Andy Aledort. 9/8: Bo Diddley; Royal Fingerbowl. 9/11: Annie Golden; Patti Rothberg. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—9/6: Robert Bradley. 9/7: Dan Hicks & the Hot Licks. 9/8: Groove Collective; Rob Wasserman; Dirty Dozen Brass Band. *6 Delancey St. (212-533-2111).*

Fez—Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing For Time." *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—9/6: Dwight Yoakam. 9/7: Jorge Ben Jor. 9/9: Face to Face; Saves the Day; New Found Glory. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 9/5–9/11: Kina. 9/6: Antony and the Johnsons. 9/7: Andy Biskin Quintet. 9/8: Queen Esther: Unemployed Superstar. 9/10: Eszter Balint. *425 Lafayette St. (212-239-6200).*

Knitting Factory—9/4: Solos on Monk. 9/5: Royal Fingerbowl. 9/6: Schleigho record-release party. 9/7–9/8: Master Musicians of Jajouka. 9/9: Adventures in Stereo; the Waxwings. 9/10: M-1 (of Dead Prez); Black Thought. 9/11: PoBand. *74 Leonard St. (212-219-3055). $.*

Makor—9/5: Songwriters Hall of Fame. 9/6: Hans Shuman Trio. 9/7: Paul Ruderman. 9/9: Andy Farber & His Swing Mavens. 9/10: Helio Alves Duo. *35 W. 67 St. (212-601-1000).*

Performance

Keeping the Faith

"I call it rock 'n' roll, but that's because I don't know what else to call my music," croaks Marianne Faithfull. When she began her career in 1964, Faithfull was a beautiful teenage ingenue who sang winsome covers of pop songs by the Beatles and Herman's Hermits. If not for her famous romance with Mick Jagger (who co-wrote her biggest hit, "As Tears Go By"), she'd have been no closer to rock and roll than Mandy Moore is today. But since 1979's punk-inspired *Broken English,* Faithfull has used genre-bending chutzpa and a haunting voice to push beyond the limits of rock and roll and, recently, into the street-lit realm of the torch singer. On her recent *Vagabond Ways,* her hard-luck persona wafts like cigarette smoke through songs by Daniel Lanois, Leonard Cohen, Roger Waters, and Elton John. But Faithfull finds the most resonance in the songs she wrote herself, at least partly because she delights in using them to toy with her iconic image. As an example, she points to the title track of *Vagabond Ways,* which includes this line: "I drink and I take drugs, I love sex and I move around a lot." "It's not about me," she swears, "but people want to believe it is. And I've never wanted to disturb people's preconceptions, really. I want them to work it out for themselves." Faithfull and her four-piece band will appear at the Kaye Playhouse September 9–10, performing songs mostly from *Vagabond Ways,* plus a handful of old ones, including "Come and Stay With Me," "Dreamin' My Dreams," and, of course, "As Tears Go By." She'll also include a tune she recently rediscovered: Donovan's "Young Girl Blues," which she sang on 1967's *Love in a Mist* but never got around to performing live. "If I'd sung it in the sixties, it would have been literal—a young girl with the blues," she says with a raspy chuckle. "Of course, now it's not."

JENNY ELISCU

Photograph courtesy of Instinct Records.

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Performance

Pet Project

At a time when he's cited as an influence by hipsters from Stereolab to Daft Punk, former Beach Boy Brian Wilson (pictured) returns to the concert stage with orchestral backing to re-create the layered soundscapes of 'Pet Sounds,' the album most responsible for his reputation as an eccentric genius. September 9 at the PNC Bank Arts Center and September 10 at Jones Beach.

Manitoba's—Mondays: Beat Rodeo. Thursdays in September: Gret Garing. Fridays: Adam Roth. 9/6: The Haoles. 9/9: Sheriff and the Good Times. 9/10: Magges. *99 Ave. B (212-982-2511).*

Maxwell's—9/4: Enon; Bluebird; Burning Brides. 9/7: Adventures in Stereo; Waxwings. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—9/4: Candygram for Mongo. 9/5: Phil Cody. 9/6: Jack Lukeman; Fastball. 9/7: The Hangdogs. 9/8: The Ferns; Satanicide. 9/10: Ron Sexsmith. 9/11: Vanessa Carlton. *217 E. Houston St. (212-260-4700).*

S.O.B.'s—9/5: Sean Paul; Lady Saw. 9/7: Basement Bhangra. 9/8: A Tribute to Phyllis Hyman. 9/9: Brazilian All Star. 9/11: Ricardo Lemvo and Makina Loca. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 9/6: The Doobie Awards. 9/7: Lake Trout; Ray's Music Exchange. 9/8: Blueground Undergrass. 9/9: Tripping Billies. 9/10: Baba; Shoshanna. *161 Hudson St. (212-386-3600). $.*

Clubland

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armand van Helden and "Little" Louie Vega. The second Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. Third Friday of every month: House party "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. Mondays: Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen." *45 W. 21st St. (212-803-7859).*

Cheetah—A tacky, jungle-themed club with a spacious dance floor and a decent sound system nonetheless. Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). Saturdays: thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" with D.J. Merritt. *12 W. 21st St. (212-206-7770).*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang The Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. And what a groove it is: On a recent Friday, track-suited breakdancers, baggy-pants-clad dancers, and bare-chested muscle men got down to the ecstatic house of D.J. White Mike with a floor-shaking intensity. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

Fun—This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. *130 Madison St., under the Manhattan Bridge, (212-964-0303). $5.*

Guernica—Its days as low, low-rent after-hours haunt Save the Robots a thing of the past, Guernica makes a bid for good-neighbordom with upscale loungey fare and hipster D.J. nights. Fridays: Eclectic beats, from house to disco, from D.J. Greg Poole at "Slippery." Saturdays: "Funky Sensation" with D.J. Qool Marv. Sundays: Deep house with "Frosted Booty Beats." *25 Ave. B (212-674-0984).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. *515 W. 18th St. (212-627-0404). $.*

Shine—This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

SPA—The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. SPA promoter Steven Lewis maintains the kind of balance between office zhlubs, club kids, and A-listers he pulled off so nicely in the early days of the now defunct Life. Wednesdays: "Big Bad Dodgy Disco," with new wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." *76 E. 13th St. (212-388-1060).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 9/8: Luis Diaz; Paul Van Dyk. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 9/6: Victor Lewis Quintet. 9/7–9/9: Andrew Hill Sextet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 9/5–9/10: Stanley Turrentine Quintet; Marlena Shaw. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St., the corner of Church and W. Broadway (212-227-7777).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday–Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism

Photograph by Robert Mathew/Retna.

on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 9/5–9/10: Joe Lovano and Greg Osby Quintet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 9/5–9/10: The John Abercrombie Quintet with Kenny Wheeler. 9/11: Carla White Trio. *116 E. 27th St. (212-576-2232).*

Performance
Space Cadet

Prolific bassist Rob Wasserman (pictured) has jammed with everyone from Elvis Costello to the Grateful Dead's Bob Weir, so it's no surprise that *Space Island,* Wasserman's new album, veers from Lou Reed (a jazzy "Walk on the Wildside") to country music and rap (a bizarro marriage called "Hillbilly Hip Hop"). On September 8, Wasserman will bring his eclectic sensibility to the Bowery Ballroom. (See "Small Stages.")

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Rose Center for Earth and Space—9/8: Mark Whitfield Quartet. *The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 a.m. *88 Seventh Ave. So., at Bleecker St. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 9/5–9/17: Tommy Flanagan Trio. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 9/10: Colin Quinn; Wanda Sykes; Godfrey; Dave Attell; Billy Burr; Keith Robinson. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 9/8–9/9: Juston McKinney; Greg Carey; Sue Costello. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. 9/10–10/16: "Second International Festival of Cabaret" featuring Natalie Gamsu and Michel Hermon. 9/8–10/14: Maureen McGovern. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. 9/6–10/15: Karen Mason. *450 Park Ave. South, at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? 9/9: Celebrity impersonator Tommy Femia presents "Judy Garland Live: That's Entertainment!" *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60; $50 food-and-drink minimum. Through 9/9: Marc Salem. *540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. Thursdays, 9/7–9/21: Jackie & Roy. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 9/7–9/8: Anne Pringle & Mark Burnell. 9/8: Faith Dane. 9/9: Annie Hughes; Faith Dane. 9/10: Peter York; Colette Thompson. 9/11: Anthony Gaglione. *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Ross Pelton.

the mix

Doris Lessing...Whit Stillman...Atlantis

John Leonard's TV Notes

To Walk With Lions (9/9; 8 to 10 P.M.; STARZ!) picks up in Kenya where *Born Free* and *Living Free* left off, with Richard Harris as animal-friendly George Adamson, Ian Bannen as his morose brother Terence, Honor Blackman as his estranged wife Joy, John Michie as his assistant and successor Tony Fitzjohn, Kerry Fox as the anthropologist Lucy Jackson, and Geraldine Chaplin as Victoria Andrecelli. There are two murders and lots of mauling, and if you're familiar with the story, you will not be surprised to learn that the trouble with Africa is tribes with cows, poachers of ivory, bandits with guns, and government ministers indifferent to wildlife conservation—all of them black. Whereas our heroes . . .

The Search for Atlantis (9/10; 8 to 10 P.M.; A&E) sends Ted Danson around the world to look for a sunken city that Plato made up in the first place in order to allegorize his feeling bad about hard times in Athens. Thus, some demented archaeology (Sequenza), some imaginative fiction (Jules Verne and Ignatius Donnelly), some New Age mush (Madame Blavatsky), some Nazi delusion (really, they should have consulted Otto Muck), the risible Antarctica thesis (Rand and Rose Flem-Ath), and lots of Hollywood (you will perhaps remember Cyd Charisse as Queen Atsil, who saucered in from Mars). I prefer to believe the Santorini theory, if forced to choose. But there are also the cults of Osiris and the Popol Vuh, the Hurrian Song of Ullikummi and the Epic of Gilgamesh, the Toltecs and the Tao. A&E could actually float a weekly series.

Smokey Joe's Café: The Songs of Leiber and Stoller (9/10; 9 to 11 P.M.; Broadway Television Network) is a cable-and-satellite pay-for-view HDTV taping of the last performance of the plotless songfest, with Jerry Zaks directing a wonderfully energetic cast that romps through everything from "Kansas City" and "Poison Ivy" to "Yakety Yak" and "Hound Dog." This is the first presentation of the "Live From Broadway, One Night Only" series, so it's important to find out if the whole world is willing to watch.

Extreme Australia (9/11; 9 to 10 P.M.; Discovery) is everything that Robert Hughes's *Beyond the Fatal Shore* is not: coral reef, rain forest, termite mounds, kangaroos, Ayers Rock, and every cliché in the travelogue compendium, from "land of extremes" to "land of contrasts and contradictions" to "the land time forgot." But the rock paintings are terrific.

Lectures and Panels

"The Talking Head"—9/11 at 6:15 P.M.: Denyce Graves discusses her role in the Met's production of *Samson et Dalila* with Rudolph Rauch, editor of *Opera News,* to kick off this year's Metropolitan Opera Lecture Series. The Kaplan Penthouse, Rose Building, 70 Lincoln Center Plaza, tenth floor (212-769-7028); $15 in advance, $17 at the door.

"Hirohito and the Making of Modern Japan"—9/11 at 6:30 P.M.: Herbert Bix, professor of social sciences at Hitotsubashi University, examines the leader whose reign ushered Japan into the modern world, and hosts a reception and book-signing, as part of the "Authors on Asia" lecture series. The Japan Society, 333 E. 47th St. (212-752-3015); $10, $5 students.

The Written Word

George Jellinek—9/6 at 7 P.M.: The opera commentator autographs copies and reads from the new edition of his book *History Through the Opera Glass: From the Rise of Caesar to the Fall of Napoleon* at Barnes & Noble, 1972 Broadway, at 66th St. (212-532-5525); free.

Juliet Carrera—9/7 at 7 P.M.: Book-signing and reading from her debut novel, *Inside Out,* for which 5 percent of the proceeds will go to the Human Rights Campaign. A Different Light, 151 W. 19th St. (212-307-1118); free.

Maximilian Lerner—9/7 at 7:30 P.M.: Book-signing and reading from his new novel, *The Expendable Spy,* at Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Mary Morris and Whit Stillman—9/10 at 7:30 P.M.: Reading from their novels *Acts of God* and *The Last Days of Disco With Cocktails at Petrossian Afterwards,* respectively, at Temple Bar, 332 Lafayette St. (212-925-4242); free.

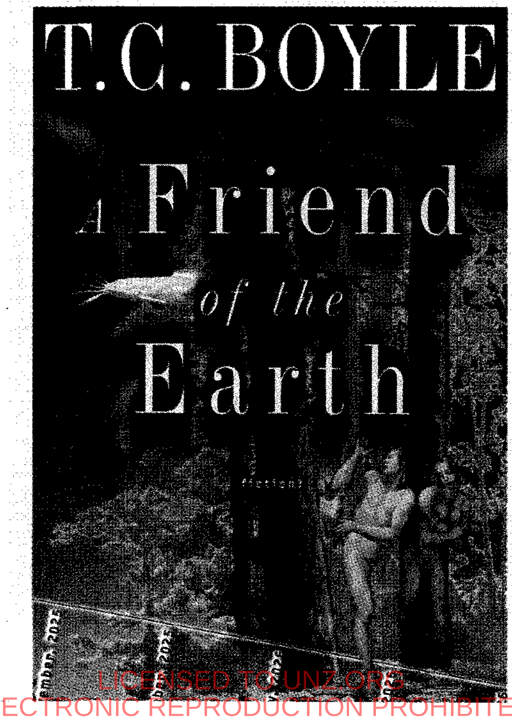
Doris Lessing—9/11 at 7 P.M.: Reading from her newest novel, *Ben, In the World,* to kick off the fall season of the NYU Creative Writing Program Reading Series. NYU's Fales Library, 70 Washington Sq. South, third floor (212-998-8816); free.

Leon H. Gildin—9/12 at 6 P.M.: Book-signing and reading from his new book, *You Can't Do Business (or Most Anything Else) Without Yiddish,* at the Jewish Book Center of the Workmen's Circle, 45 E.

In Print

A Friend in Need

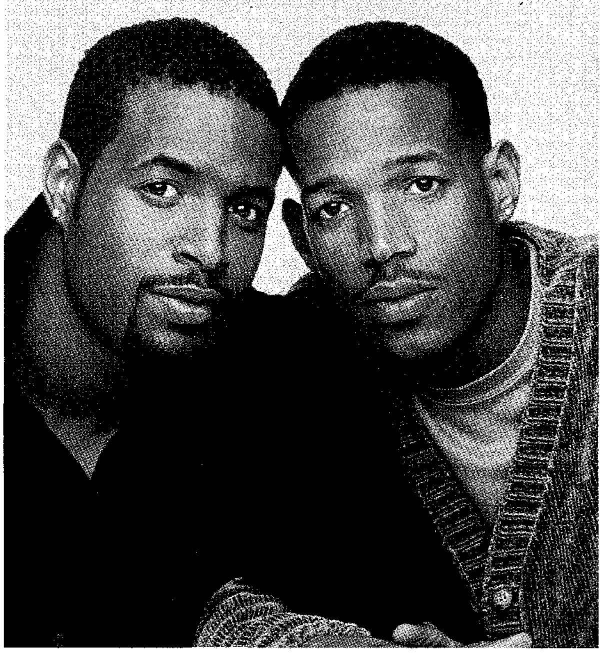
'My wife hates that I wrote this book," says Tom Coraghessan Boyle on the phone in his home in the hills near Santa Barbara. "I've been depressed for two years. It started with a monumental four-month depression after I waded through the environmental books, and I'm still depressed now." Understandable. In his latest novel, *A Friend of the Earth,* Boyle previews America in the year 2025, when most species are extinct and California—now morphed into Los Andiegoles and San Jose Francisco—is totally deforested, soaked by storms, and scorched by 130-degree summers. Boyle read cheery books to prepare himself, like *The Coming Plague, The End of Nature,* and *The Sixth Extinction.* "The research is so bleak: If we expanded the earth and cut the population by a billion and stopped commuting to work and having children, we'd still be doomed," he says. There are some literary perks to the disastrous collapse of our ecosystem, however. "I really had fun with the idea that all the species we most admire will be gone, but the rats will hang on," he says. "Hyenas will be gone, but they're so wonderfully disgusting I couldn't leave them out of the book." Boyle's protagonist, Ty Tierwater, has settled down in his seventies on a farm (or "reservoir for zoo-cloning") where he feeds said hyenas instead of chaining himself to trees as he did in his youth. Boyle himself has never had much use for Greenpeace and the like: "I've never been involved in any organization of any kind, because I'm an egomaniac and I would want to be in charge," and also because "we're already doomed." But he is an avid recycler nonetheless. "I'm the guy who cleans up the crap on the street when I'm walking," he says. "Although I don't know if that's environmentalism or more obsessive-compulsive disorder." Boyle will be reading at Barnes & Noble Union Square on September 11 at 7:30 P.M. **ARIEL LEVY**



The Tube

Oops, They Did It Again

We doubt that anything on this year's MTV Video Music Awards will top that special moment in 1999 when Diana Ross copped a feel from Lil' Kim, but we'll be watching just in case. Airs live from Radio City Music Hall on Thursday, September 7, at 8 P.M. with hosts Marlon and Shawn Wayans (pictured) and performances by various teenagers, including Britney Spears, Christina Aguilera, and NSYNC.



33rd St. (212-889-6800, ext. 285); free.

Whit Stillman—9/12 at 7:30 P.M.: Reading from his new novel, *The Last Days of Disco With Cocktails at Petrossian Afterwards,* at Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Banning Eyre—9/12 at 7:30 P.M.: A music demonstration and discussion of the critic's new book *In Griot Time: An American Guitarist in Mali,* at Barnes & Noble, 267 Seventh Ave. at 6th St. (718-832-9074); free.

Tours

SoHo, Yesterday and Today—9/10 at 1 P.M.: A walking tour focusing on the history, architecture, and landmarks of the neighborhood, with special attention paid to its shops, boutiques, and galleries; stops include the New Era Building and the SoHo Guggenheim. Meet at the southeast corner of Broadway and Houston St. (732-270-5277); $10.

Upper West Side Walking Tour—9/10 at 2 P.M.: A tour focusing on the history and development of the neighborhood, with highlights including the Dorilton, Ansonia, and Apthorp Hotels; the largest mansion built in Manhattan; and sites associated with Babe Ruth, Dorothy Parker, and Edgar Allen Poe. Meet at the southeast corner of 70th St. and Broadway (212-979-2388); $10.

Benefits

Greenmarket's Second Annual Heirloom Vegetable Ball—9/10 at 5 P.M.: A gala celebration with emcee Peter Elliot of Bloomberg Radio, featuring dinner prepared by David Bouley, Peter Hoffman, Wayne Nish, Michael Romano, and Bill Telepan, to benefit Greenmarket's efforts at spreading awareness about the importance of traditional food-growing techniques. JUdson Grill, 152 W. 52nd St. (212-477-3220); $400–$450.

"Partners In History"—9/11 at 6:30 P.M.: The World Jewish Congress hosts cocktails and dinner in honor of President Clinton, Hillary Clinton, Ehud Barak, Governor Pataki, and others, with all proceeds to benefit the Edgar Bronfman Endowment fund's efforts at providing restitution for victims of the Holocaust. The Pierre Hotel, 2 E. 61st St. (212-245-6570); $5,000 per couple, $10,000– $100,000 per table.

Canine Fashion Show—9/12 at 6:30 P.M.: Designer Karen Thompson hosts a reception and dog fashion show with all proceeds to benefit Bide-A-Wee, an animal welfare and adoption agency. Friendship Hall, All Souls Unitarian Church, 1157 Lexington Ave. (212-262-8800); $75, $40 fashion show only.

Events

Folk Parks 2000—9/9 from noon to 8 P.M.: The Center for Traditional Music and Dance hosts a daylong celebration of world music and dance from New York's many ethnic neighborhoods, featuring various dance workshops, family programs, demonstrations, and processions. Lincoln Center's Damrosch Park, 62nd St. bet. Broadway and Amsterdam (212-571-1555); free.

"Labor Day: Working Words & Images"—9/10 at 2 P.M.: Music, archival photographs, and a discussion with the authors of *Ordinary People, Extraordinary Lives* at the Eldridge St. Synagogue, 12 Eldridge St. (212-219-0903); $6.

A Close Look at China—9/6–9/15, noon–8 P.M. daily: The first cultural celebration of its kind from the People's Republic of China features fashion shows that cover 2,000 years of Chinese clothing; masterworks of sculpture, pottery, and jade; and a travel exhibit that showcases sites like the Great Wall, the "Peking Man," and the Imperial Palace of the Ming and Qing dynasties. Jacob K. Javits Convention Center, 655 W. 34th St. (877-77-CLOSE); free.

Sports

U.S. Open—Through 9/10: Weekday and weekend-evening TV coverage of tennis's final major is handled by the USA Network starting at 11 A.M.; CBS airs weekend and Labor Day afternoon matches from 11 A.M. to 6 P.M., along with an hourlong highlight show weeknights at 12:37 A.M. Of course, the tournament is in our own backyard at the USTA National Tennis Center, in Flushing Meadows/Corona Park. Call 888-OPEN-TIX or visit www.telecharge.com for tickets.

Heavyweight Explosion—9/7 at 7:30 P.M.: The latest edition of this monthly heavyweight series at the Hammerstein Ballroom (311 W. 34th St.). Card to be announced: Visit www.ckpboxing.com for schedule. Tickets $25–$125; call 212-564-4882 or 212-307-7171 for tickets and information.

Broadway on Broadway Run—9/10 at noon: The 2.5-mile Broadway on Broadway run, hosted by the New York Road Runners Club, starts at Central Park West and 85th St. and finishes at Times Square, where there's a free outdoor concert featuring the stars of current hit musicals. Awards will be presented to the first-through-third finishers (male and female) of the race and to the top-three dress-as-your-fave-Broadway-character costume-contest winners, with prizes like airline and Broadway-show tickets for both categories. Numbers may be picked up at the Times Square Visitors Center (Broadway bet. 46th and 47th Sts.) 9/7–9/8 from noon to 7 P.M., 9/9 from 11:30 A.M. to 4:30 P.M., or on race day from 7 to 9 A.M. near the start. Nonmembers $17; limited race-day registration $22. Call the NYRRC at 212-860-4455 or visit www.nyrrc.org for more information.

Happening **The Eldridge Street Synagogue, which provided a spiritual refuge and much-needed escape to thousands of Lower East Side laborers during the first half of the twentieth century, unfurls its history on September 10 at 2 P.M. at "Labor Day: Working Words & Images," an exhibition, panel discussion, and musical presentation celebrating radical politics and hard work. See "Events" for details.**

OF COURSE WE'RE BACHELORS
HOW CAN WE MARRY ON 34¢ A WEEK?

GAME WEEK

HOME ▨ AWAY ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							PHI 1 P.M.
JETS							(MON) NE ABC 8 P.M.
YANKEES	KAN 8:05 P.M.	KAN 8:05 P.M.	KAN 8:05 P.M.	KAN 8:05 P.M.	BOS 7:05 P.M.	BOS 1:05 P.M.	BOS 1:05 P.M.
METS	CIN 1:15 P.M.	CIN 7:05 P.M.	CIN 12:35 P.M.		PHI FSNY 7:10 P.M.	PHI FSNY 7:10 P.M.	PHI WPIX 1:10 P.M.
METROSTARS		MIA METRO 7:30 P.M.				NE 7:30 P.M.	
	9/4	9/5	9/6	9/7	9/8	9/9	9/10

Top photograph by Fergus Greer; bottom photograph by Robert Wagner/Labor Archives, District 65 collection.

kids

Puppets Take New York

Ground Rules:
- ● = free
- ● = now or never (one-shot deal or final week)

Children's Events

Snack Time—Summer's coming to an end and the young-'uns are heading back to school, so now is a good time to wish them well and sweeten the pot. **ONCE UPON A TART**, an eight-year-old bakery-café in SoHo, has put together a collection of tin lunch boxes filled with sweet school-related treats. It's open every day. On 9/18, the bakers begin cooking lessons for kids. The $75 class fee is translated into a donation to the Sharing Foundation, an organization that helps orphaned Cambodians. At 135 Sullivan St. (212-387-8869).

Brooklyn in 3-D—High-tech aside, the Brooklyn Public Library has devoted an entire exhibit to the art of the pop-up book. It opens 9/23 and goes through the end of the year, after which the exhibit will travel around the borough's library branches throughout 2001. For information about the free exhibit, call 718-230-2767. Check out the book that emerged from the show, ***BROOKLYN POPS UP***, a marvelous 3-D depiction of the borough's greatest sites; it's available in bookstores.●●

Understanding SoHo—In a walking tour of the area south of Houston Street, explore the wonders of a neighborhood that includes the lipstick district, art galleries galore, and the trendiest restaurants and shops; 9/9 at 2 P.M. Meet in front of the Puck Building, 295 Lafayette St. On 9/10 at 2 P.M., learn how the Roebling family built the Brooklyn Bridge, in a walking tour of this world-renowned nineteenth-century landmark. Meet inside Blimpie's at 38 Park Row, near City Hall. A program of **DR. PHIL'S NEW YORK WALKS & TALKS**, the tours are $12, $6 for kids. For more information, call 718-591-4741.●

Choo-choos—Colorful model trains wind among the miniature evergreens and blooming summer flowers at the **SUMMER TRAIN SHOW** of the New York Botanical Garden. Trains ride past replicas of celebrated New York landmarks and homes of America's beloved storytellers and artists; through 9/10 at the Everett Children's Adventure Garden, at 200th St. and Kazmiroff Blvd. in the Bronx (718-817-8700).●

Mommy Call—The **NEW MOMMIES' NETWORK** offers a class on developing your child's growth through music and play; 9/7 from 10 to 11:30 A.M.; the cost is $20. At the Children's Garden Studio, 240 W. 98th St. On 9/12, another music class, with an emphasis on Jewish traditions, takes place from 10 to 11 A.M.; the cost is $15. At the Stephen Wise Synagogue, 30 W. 68th St. Dads are also welcome at these events (212-769-3846).●

Baby Beluga Crooner—Sing along with award-winning children's artist **RAFFI**, in a benefit concert for the Tibetan Children's Village; 9/10 at 4 P.M. Tickets are $28 and are available through Ticketmaster (212-307-4100) or at the box office. At Town Hall, 123 W. 43rd St. (212-840-2824).●

Big Dig—Leave the shovels home and join **TUCKER MY TALKIN' TRUCKBOT** on 9/9 at Washington Square Park for Tonka's Rockin' Construction Site. Lots of demos available for the kids to play with, along with other building-type playthings, face-painting, magicians, and balloon sculptures. From 10 A.M. to 4 P.M. in front of the fountain. For more information, call 212-679-2233.●●

Puppet Festival—International puppet troupes performing both new and classic works will appear at the **2000 HENSON INTERNATIONAL FESTIVAL OF PUPPET THEATER** from 9/6 through 9/24 on sixteen stages around Manhattan. While many of the performances are for grown-ups only, there are twelve shows that are appropriate for families. They include: the fairy tale "Hollebollebeer" from the Netherlands, China's Yang Feng and his acrobatic puppets, Cuba's "The Girl Who Watered Basil & The Nosy Prince," and two American troupes who perform "Simple Gifts" and "Sleeping Beauty." The children's dance group Batoto Yetu will also collaborate with another American puppeteer to perform "The Mukishi." Ticket prices vary. For more information, call 212-279-4200 or www.hensonfestival.org.

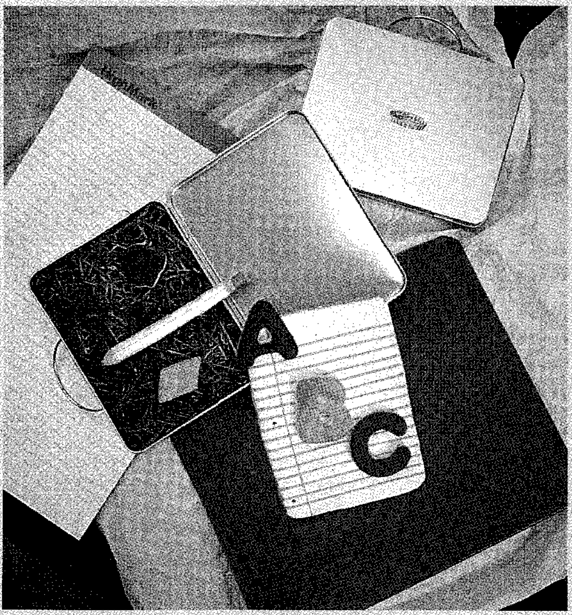
Say Hello to Cassie—Watch out for dragons. No, it's not anything to do with Harry Potter. Rather, it's the popular animated PBS series **DRAGON TALES**. On 9/9 from 10 A.M. to 7 P.M. at Toys "R" Us in Levittown, Cassie from the show will make an appearance, and there will be interactive play stations and live entertainment. A treasure hunt and storybook readings are also on the agenda. At 3501 Hempstead Ave. For more information, call 516-735-6200.●●

"Animal Art"—Gracing many of the city's parks and playgrounds is animal artwork. Through the use of drawings, photographs, and models, the **PARKS DEPARTMENT** is opening a free exhibit at the Arsenal on 9/7 that highlights the variety of decorative animal elements throughout the city. Included are: the eagle at Star Spangled Playground in Brooklyn, the coyote at Van Cortlandt Park, and dinosaurs at Flushing Meadow. Gallery hours are Monday through Friday from 9 A.M. to 5 P.M. The exhibit runs through Oct. 19. At the Arsenal Gallery, third floor, just inside Central Park at 64th Street and Fifth Ave. (212-360-8163).●

C U E

Susan Avery
Kids
Ethan Brown
Nightlife
Luisa Colon
Online
Derek de Koff
Movies
Logan Hill
Theater
John Kline
Sports
John Leonard
Television
Ariel Levy
Books
Events
Radio
Edith Newhall
Art
Tara Pepper
In Concert
Robin Raisfeld
Restaurants

Objects of Desire
C Is for *Cookie*



Once Upon a Tart, there was a blueberry. This smart fruit noticed that trendy SoHo folks were forever coming into the bakery to partake of pastries and other delectable edibles, but the neighborhood kids were left out. So the blueberry said to baker Frank Mentesana, "Um, excuse me, but may I suggest you offer up your sweet delights for the children of the town as well?" Inspired by the suggestion (okay, maybe it wasn't a blueberry), baker Frank and baker Jerome Audureau mixed up a batch of vanilla sugar cookies with brightly colored frosting and shaped them into all sorts of whimsical treats: an assortment of tools (hammer, pliers, screwdriver); animals (including a political tribute to the elephant and the donkey); and, now, in a tin lunchbox (pictured), school supplies (pencil, eraser, alphabet, paper, apple). And then they took the blueberry's idea one big step further, initiating their first seven-week baking program for kids, which begins on September 18. The young people, ages 6 to 12, will make madeleines, soft pretzels, apple pie, Halloween cookies, and carrot cake, plus learn the art of cake decorating. And live happily ever after ('cause that's the way the cookie crumbles). (See "Children's Events.")

SUSAN AVERY

Photograph by Melissa Liebling-Goldberg.

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a message to our readers

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...rentals

upper west side

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69/W. Trump Place **Wht. Glv.**
2BR/2BA/RIVER VU $4800, Huge apt, all nu incld lrg open kit. W/ counter, clsts, mrbl bths. W/D. Grdn vu, HC/Spa/Pool
DWELLING QUEST 212-681-9200

Property ID 2061

70's West close to CP **$5275**
3 BR/3 BT penthouse w/ 2 terracesWBFP, in walkup bldg, laundry, 1Yr Minimum References required
www.urbanliving.net 212-689-6606

Property ID 2069

80's W. -Brownstone. All Nu Gut Reno
GIANT 2BR/2 BT + PVT TERRACE, Fireplace, hi ceils, W/D, pets ok. Fr $3800
CITI-HABITATS Adam 917-362-2073

upper east side

Property ID 2071

70's E. /W. of 3rd - Ultra lux 750sf 1BR
state of art kit, marble bath. New reno. Steps to subway & Central Park $2495
CITI-HABITATS Merav 917-817-2110

Property ID 2092

Continental Tower **F/S Lux Condo**
1 Br, Dazzling views, triple mint condition 700 Sqft, Balcony, S, W Exposures $3600
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Property ID 2072

60's E. **White Glove**
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Property ID 2075

30 St./49 St. E. Lux Doorman & Elev
HUGE 1BR/CONV 2/BR + TERRACE State of the art kitchen, sep dining, Mrble bth. Best Location! $2375-$2625
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Property ID 2076

46 St./East **Lux Drmn Bldg**
Large studio, All Reno., Hi Floor Reno. kitchen, $1750. 650 sqft alcove Studio, $1995
S.D.K RE Adina, 727-9937

Property ID 2077

40's/East **Lux Pre war Bldg**
Large 1 Br, D/A, Reno., $1995
2 Brs, 2 Bths, EIK, WBFP $2895
Hi Ceils, Moldings, Utilities Incl.
S.D.K RE Sami, 645-9112

Property ID 2078

50 E. Sutton/Vic **White Glove**
2BR/2BA D/A $3400 Newly Renov Apt. w/ Spect. City & River Vus. Huge Wndws W/So. Expos. **D. QUEST 212-681-9200**

Property ID 2079

67th/74th E-**Ult lux 24hr DM. 900sf 1BR**
pvt terrace, state of art kit, marble bth, great closets. Best UES loc! $2725-$3475
CITI-HABITATS Dolores 917-345-2889

gramercy/chelsea

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village

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Huge 1BR, sep kit, DW, sep kit, oak flr expo brick, pre-war detail, elev, laundry
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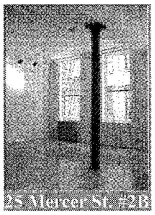
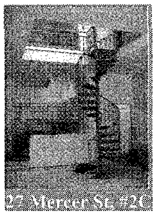


25 Mercer St. #2B

Property ID 2084
1600 sf duplex loft. Reno w/open kit, w/d, new bth. W/exp 12 ft tin ceil H/W flrs, open BR plus BR/ofc. $9,500/mo.
Douglas Elliman: Lida Drummond, 212-965-6039



27 Mercer St. #2C

Property ID 2085
W/U, 2500 sf duplex loft. Reno w/dbl. hi ceil, SL, e/exp. Exp brick, 2 Br, 2 bt, jcz, sp. stair, 2 entr.
$11,500/mo.
Douglas Elliman: Lida Drummond, 212-965-6039

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45674 **go!**

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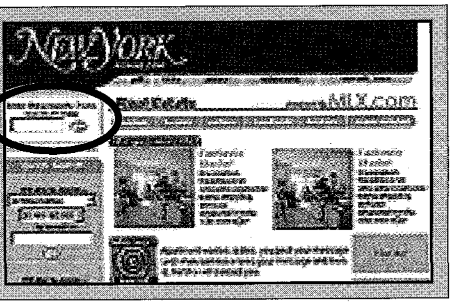


...sales

upper west side

Property ID 2070

90's West/CPW "Oasis In New York"
1/2 Br Condos in prestigious f/s DM bldgs equip w/gym, plygrnds, lovely grnds, low C/C, w/CP vus & more. **Marilyn Reisner CITI-HABITATS 489-7777x205**

Property ID 2088

Spacious 1 Br+huge terr. Grab this 825sf condo w/gd light, conv. to 2 Br in f/s bldg, 24 hr. DM w/gym & more. CC/ReT $400. Make this your home **Marilyn Reisner CITI-HABITATS 489-7777 x205**

Property ID 2105

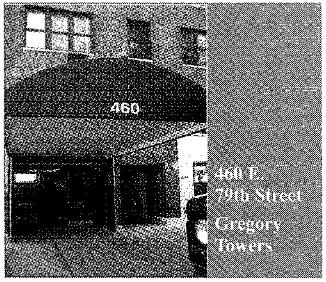
BRING YOUR PETS
W 80's CPW. Quiet spacious 3/BR apt steps from park. Huge renov EIK ,W/D, hi ceil, very low maint $649K
CORCORAN Marianne Bye 875-2998

Property ID 2106

77th/West TWNH-Excl
PRIME W/S INVSTMNT OPPTY
5 sty 11 unit oppty on RSD blk, 19' wide, units destabilized, all elec. NOL over $100K call 4 info. **Donald Correia, 439-4554 ashforthwarburg.com**

upper east side

Property ID 2102



Yorkville condo. mag 4 brs, 4 bth, compl. reno, custom mbl bth, all nu appl.- A/C, D/W, oven, rfrg, M/W, custm-blt ktn cabs & W/D w/beaut h/w flrs, 24-hr DM. Ask $1.7 M by appt only. **Apple Rlty Group; Frank J. Gerage 917-287-6703**

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90's Park Ave. Entire House
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Park/83rd St. Park Ave Panache
Beautiful reno. Sunfilled coop in top Bldg, grand rms, WBFP & Lib+3 Brs, Great Ktn +den. MUST SEE! Aks $5.750 M
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300 E. 90th St.

Mgnfcnt. trplx condo. 4 Brs, 3.5 Bth, 2 wbfp. 2,000 sq. ft of bright int. space w/sweeping views + another 1300 sq. ft roof-top terr. that offers panoramic views of Manhattan. Asking $1.7 million Seen by appointment only.
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Property ID 2094

70's East TH Triplex
Charming 2 Brs + maid's rm, 2.5 baths, FDR, ofc. Reno kit., w/d, planted grdn., priv. garage. Oct. occ.
Andrew Emmet & Co. 570-6000 x10

midtown

Property ID 2095

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Hi flr 3BR apt. over Centrl Park, Sought after bldg, elegant layout, Enormous rms, huge wndws $4.2 M **Wendy Greenbaum 439-4542 ashforthwarburg.com**

Property ID 2103

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Property ID 2096

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Broker, Paul Schindel 867-4240 x 24

gramercy/chelsea

Property ID 2097

60 Gramercy Park North Pre War
$399K Key to park, Lrge Sny 1 BR, entry to foyer. Archwy entrnce. Wndwd btrm w/ pedestal sink, Wndwd kit, WIC, gym, cble TV, Dlux DM Bldg.**lambrealty@aol.com J.C.Lamb 779-6000 x202**

Property ID 1944

Noho/GV Eproperty Group
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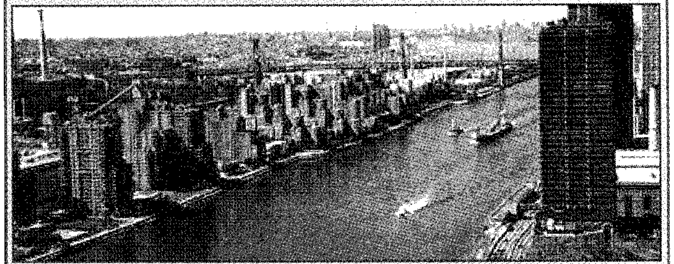

3 mrbl bths, 3/BR duplex, lrg kit/din area, WBFP, 2000sf, cherry staircase, 1500sf pvt terr, 3 balcs, 40th & 41st flrs, 300∞ vus, all 10 bridges, 2 satellite dishes, dir ent to FDR, Midtown/Wall St. Fab sunsets & sunrises, $4.95 mil.
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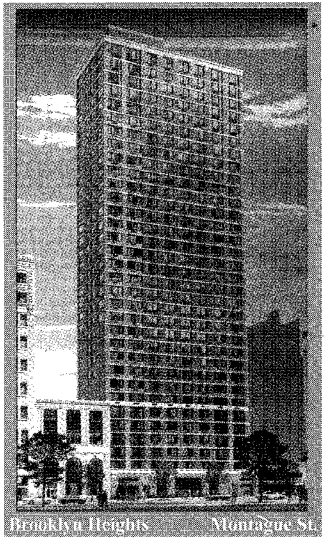
other areas

Property ID 2104



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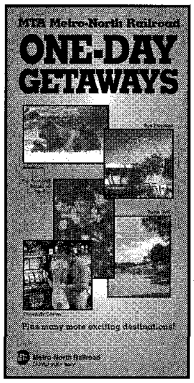

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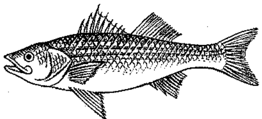

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Sept. 18	Fall Family Festival, The Parrish Art Museum, Southampton
Oct. 14	Celebrate Southampton, Main Street/Jobs Lane, Southampton
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Oct. 14	Sidewalk Antique Sale, Eastport
Oct. 14-15	Farmer's Market, Arts & Crafts Show, Westhampton

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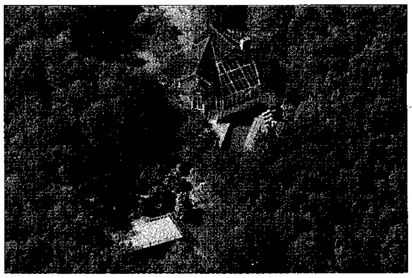

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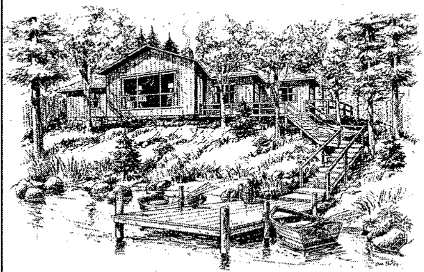

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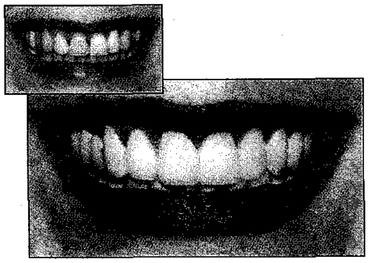

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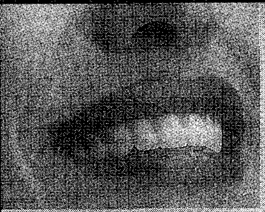

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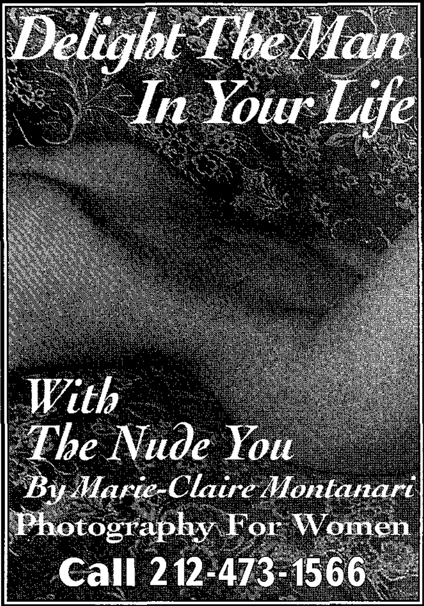

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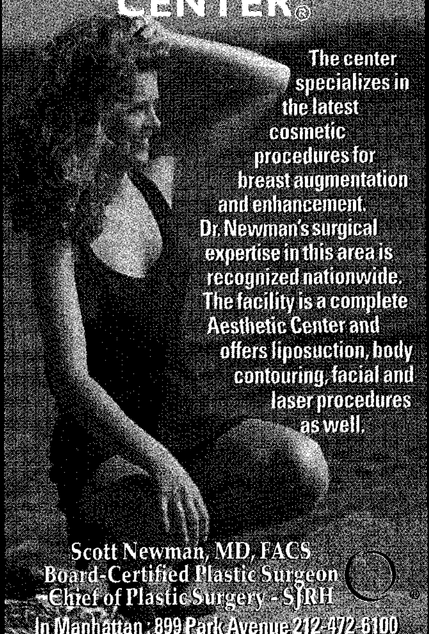

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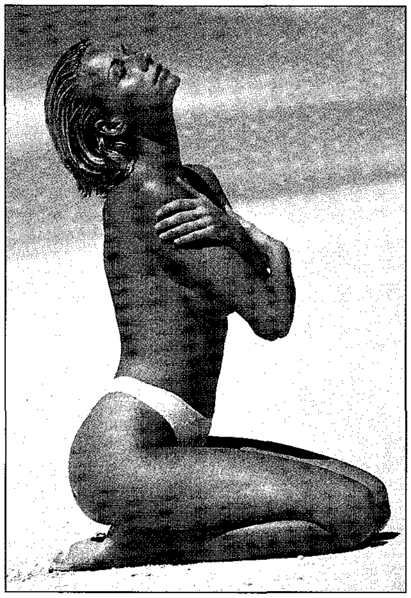

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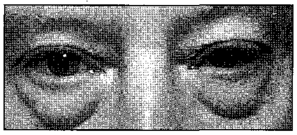

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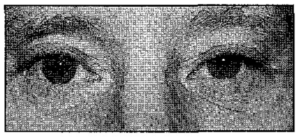

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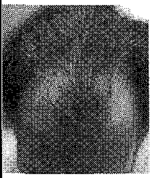

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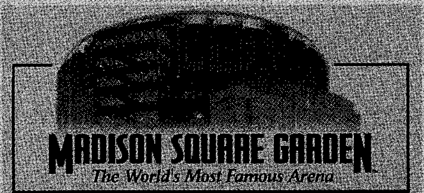

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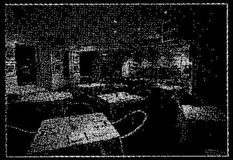

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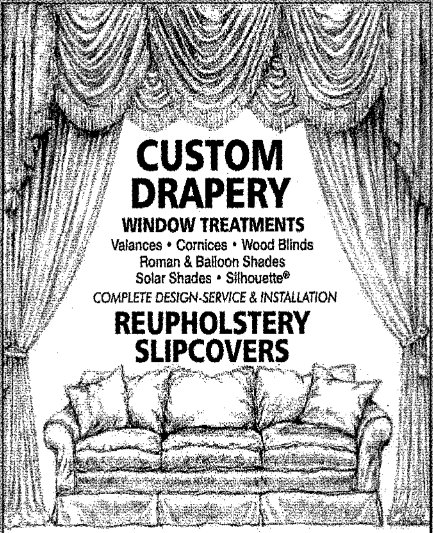

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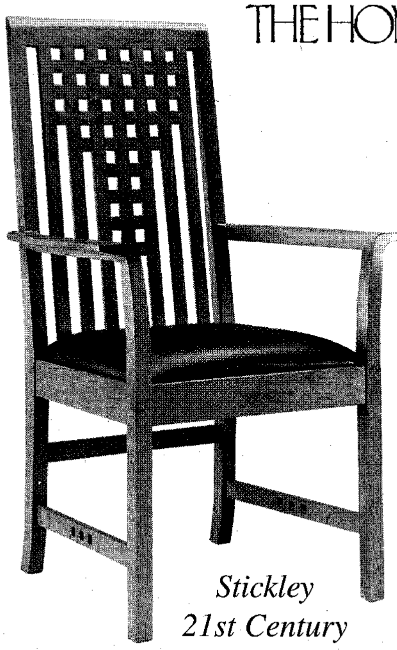

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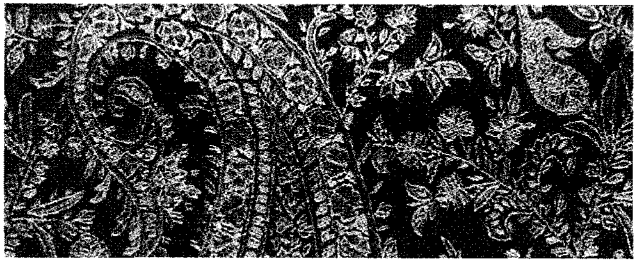

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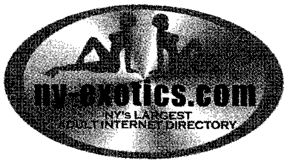
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Handsome International Businessman—Seeking very pretty, sexy, thin, fit, stylish young lady, 22-32, college-educated... Long walks on the beach, candlelight dinners, travel and great times. Photo/phone. 5076 ✉☎

Socialite—Seeks comparable gentleman (50-70) who appreciates a lady who is elegant and proper yet sexy and passionate. Note/photo a must. 5080 ✉

50-Year-Old Loser—Financially secure, currently unemployed actor/writer. Slightly overweight but attractive, 5'9" Jewish male. Past difficulty making commitment but trying to change. Never married, nonsmoker, no drugs. Seeks attractive woman, 30s-40s, good sense of humor. Note/photo. 5083 ✉☎

Laugh All Night!—With a successful, handsome Ivy CEO, romantic, 5'10", very fit, mid 40s, fun. Seeks smart lady under 38. Phone/photo necessary. 5140 ✉☎

Pretty, Passionate Professional—Accomplished, affectionate, athletic, very pretty, Ivy-educated NYC lawyer, youthful mid 40s, slim and shapely. I am playful and romantic, living a full and happy life, enjoy the outdoors, sports, working out, travel, theater and the arts. Eager to share the good life with a handsome, under-60 nonsmoker, friendly, smart, good-humored, similarly educated, professional gentleman over 5'9". You are outgoing, affluent, honest, optimistic, unpretentious but proud of your accomplishments, self-aware but not self-absorbed, very successful and generous, active, in good shape and ready to fall in love again. Respond only if ready for monogamous, committed relationship and lasting romance full of serious fun and mutual pampering. 5134 ✉☎

Trial Attorney—As a 43-year-old male, I am an extraordinarily successful, wealthy, Ivy League-educated head of my own law firm, author of a published novel and host of my own radio show. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I'm also a man of laudable virtues, with a big heart and an easy laugh. Some of my interests include sailing, literature, long-distance running, healthy eating and living. I reside in northern NJ, and am divorced. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for lifelong romance and commitment. Prefer a Catholic or Protestant woman, age 22-38. Note/recent photo/phone number, please. I know the requirement for photo seems superficial, but it is necessary for the start of chemistry. 5149✉

PhD/Scientist/Teacher—Catholic, attractive white male, 5'8 1/2", slim, 43 years (looks 34). Marriage/family-minded. Looking for an attractive Christian lady, under 37 years, never married, with traditional values. Photo/note. 5019 ✉

Northwestern New Jersey—Business owner, Italian-born, 5'7", good-looking, fun-loving, financially secure, ready to settle down with the right woman. I enjoy good conversation, travel, movies, canoeing... Seeking smart, caring, attractive, active, family-oriented, independent yet traditional woman, 30s-40, ready to start a family - but let's talk first! Note/photo, please. 5143 ✉

Handsome, Dashing Young Doctor—Looking for love. 32-year-old, single Asian-American doctor, hazel eyes and great body, looking for special someone who is fit, fun, spunky and adventurous. Ability to laugh and open-mindedness a plus. I love to travel, dance, play sports, listen to live music and dine out. Note/photo, please. 5033 ✉☎

Very Successful Entrepreneur—Nonpracticing, nonsmoking Jewish male, early 60s (look early 50s), commute between Manhattan, East Hampton and the east coast of FL. If you are my soul mate, you should be 40s or 50s, pretty, slim, in mint condition, and see the glass of life half full. Golf, tennis and laughter a plus. Current picture a must. 5106 ✉

Grounded?... Me Too—I am a 35-year-old, successful, pretty, 5'8" blond looking to be unearthed. First time submitting an ad. Adventurous? Skiing, hiking and NYC nightlife are favorites. Bonus points for dog lovers. Note and photo are appreciated. 5124 ✉

6', Strikingly Beautiful Ex-Model—Now attorney - elegant, stylish and sensual. Slim, with great body and fabulous legs, dazzling smile, confident, witty and warm. I am a financially independent upper East Sider and a world traveler, who loves the arts, Central Park, politics, foreign films, friends, restaurants, books and good times. I'm interested in a handsome, charming and sophisticated, kind, very ethical, highly financially successful gentleman, 48-60, who also enjoys first-class travel, fun and laughter, and has the time and means to indulge. Note/photo. 5063 ✉☎

Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 5024 ✉

This Could Be The Start—Of something grand! Extremely attractive professor (Ed.D.), former ballerina, redhead/blue eyes, 5'2", cultured with European charm and class, curvaceous, fit, youthful, affectionate, radiant smile, upbeat personality. Enjoys the performing and visual arts, travel, fine dining. Desires excitement and caring relationship with established gentleman, preferably Jewish, widowed/divorced, 58-65, 5'9" plus, nonsmoker, young in mind, with wit, wisdom and zest for life, who is tired of waiting for the rest of his life to happen. Letter/phone/photo, please. 5036 ✉☎

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Seeking One Wonderful Woman—I am writing to one very wonderful woman. I am 38, divorced, no children. 6', fit, clean-cut (dark hair/blue-eyed), handsome, athletic, successful, driven, good person - life is good. You are positive, warm, loving - you have a sweet heart and a sharp mind. Physically, you are naturally pretty, tall (around 5'6"), and definitely fit and slim. You are younger than I (ideally 27-35), and you are ready to meet someone great. You've never had children but would be in awe of the idea when ready. Life is good - let's make it wonderful. Please e-mail or send note and photo. hopefulguy38@aol.com. 5147✉☎

Captivating Jewish Female—Head-turning legs. Dazzling smile. Sparkling personality. Luscious, thick hair. Slim physique (5'6", 125). I'm pretty, fun, playful, mischievous, smart, warmhearted and affectionate. Please call or write if you're kind, charismatic, considerate, passionate, single/divorced, Jewish, 40-55, very successful and available. 5127 ✉☎

Tall, Thin, Athletic, Attractive—And successful, 32-year-old, New York white male seeks a unique woman, 21-35, for fun, friendship and romance. Note/photo, please. E-mail: elite@panix.com. 5027✉

Wealthy Manhattanite Man—55, sincere, romantic, with a good sense of humor, seeks his one-and-only lady, 35-52, for love and especially marriage. Interests include film, food, travel and casinos. Manhattanite preferred. Photo/phone a must. 5039 ✉

Trapped Genie!—Lovely Jewish temptress, 36, 5'6", 120, with long auburn hair, big hazel eyes, professional, former ballerina, fit, artsy, warm, loving, family-oriented, seeks her Aladdin, up to 44. Photo. trapped_genie@webtv.net 5050✉☎

Great-Looking, Fit Brunette—Jewish LI widow, to share laughter and good times with male counterpart, 70s. 5040 ✉

My Friend Is More Than Special—If I were single, I'd be dating him myself. He's 6'2", slim, handsome and fit. Silver hair, a great smile and dynamite blue eyes. A true Renaissance man with a sense of adventure, he's a successful attorney (Harvard Law) with homes in NY and FL. A pilot and jazz musician, he has great seats for the Philharmonic, is a fine golfer, tennis player and underwater photographer. You'll need a high energy level to keep up! Be fit, slender, blond and beautiful, 38-50, spontaneous, smart and sensual. Honesty, humor and a generous spirit are essential. He deserves the best. If that's you, send full-length photo with a thoughtful note. 5077 ✉

Sophisticated, Chic Woman—49, slim, serene, French-speaking, Christian background, limbic and limber, wants to share love, truth and beauty with an educated, sensual, compassionate intellectual man who is emotionally, physically and fiscally fit, open to the joys of life and free to experience them now. Thoughtful responses only, please. No form letters. MDs especially welcome and appreciated. Please have prior relationship and children issue resolved. Merci. 5097 ✉

Man, Nice Guy—Nice-looking professional seeks woman who wants to have children. Prefer intelligent, tall, dark complexion, loving, nurturing, confident, relaxed. 5069 ✉☎

Handsome, Blue-Eyed Professional—6', strong family values, enjoys dining, arts, dancing. Seeks female, 28-34. 5010 ✉☎

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Seeking A Match—In life, love and eightball. I'm very pretty, under 50, Italian descent, Ivy-educated, professionally secure, fun and upbeat. I'll respond in kind to your note/photo. 5100 ✉

North Shore Widow—Pretty, intelligent, affluent brunette, home owner, business owner, kind, caring, seeks educated, upbeat, gentle man to share the good life, friends and barbecues, fun, travel, tennis. 57-67 (photo), 5'8"-6'. 5102 ✉

Who Needs A Man?—I'm hoping someone reading this does - for intimacy, for a family. You're intelligent, thin and attractive. I'm the same, 42, a dedicated physician. 5092 ✉☎

Japanese Female, 46—Seeks white male, music, theater, long-term relationship. Photo and note. 5022 ✉

Lady Godiva—Unconventional, adventurous, positive and passionate about life and love, spiritual, open-minded, strong but soft - loves variety in food, music, travel and people. Slim, 40, youthful, attractive, long dark hair. Successful artist, NJ businesswoman. Seeks passionate, playful, communicative and happy man. Note/photo, please. 5064 ✉

Retired Professional—69, truly looks younger, slim, fit, good-looking, warm, witty, wealthy. Seeks pretty, slim, well-educated woman with time to travel, etc., 58-60, nonsmoker. Clear, current, full, up-close photo a must, plus note. No response without. 5070 ✉

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Man For All Reasons—Is back. I'm 5'9", 170 solid lbs, 40, tanned complexion, hazel eyes. I've been called stunning. I'm well-educated and have a successful business; love tennis, skiing, sailing, dancing, opera, etc. I'm looking for a beautiful, shapely, accomplished woman - MD, PhD or similar, to search for shooting stars on romantic nights. Photo/note, please. 5128 ✉☎

Want To Cash Out—Of corporate America? Let's merge and romance. Charming, eclectic, good-looking, semi-retired 40-year-old male, seeking lifelong spiritual and marriage partnership with similarly retired 28-37-year-old, who is also fortunate on Wall Street and would like to teach or do charity work while maintaining a portfolio. 5047 ✉

Beautiful Entertainment CEO—Jewish, 37, fit, athletic, successful Manhattan business owner, seeks Jewish, 32-48 man for marriage, family and golf partner. 5049 ✉☎

A Rare Find—An elegant, pretty and sexy redhead desires a tall, 55-plus, energetic, successful and smart gentleman with a great sense of humor, for a fun relationship. 5065 ✉

Self-Made Man Seeks Mate—Good-looking guy, 49, 5'9", looking for a lady, 32-45, eager to share my passions for art, travel and enjoying life. I'm ready for a serious relationship. Note/photo. 5105 ✉

Escape To Vermont—White, Jewish professional male. Nonparadoxical male, 45, designer and business owner, seeks female under 55 for permanent child-free relationship up here. I am motivated to be in a relationship and am potentially an attentive and devoted partner. I am also monomaniacally monogamous. I am seeking an interesting female who wants a real partner in life and does not mind being 3.5 hours north of NYC. I do not have a particular archetype in mind, and have no idea what odd intangibles might make this all happen. I work in NYC to some extent, so I am there weekly. Send me a photo! Note with your phone number. Extra-credit essay: My Greatest Flaws (Vol. 1). E-mail: ciakgb@sover.net 5152 ✉

Beautiful Millionaire Seeks Billionaire—34, blue-eyed beauty, seeks Texas oil tycoon or a sweet southern gentleman for the very, very best life has to offer. 5051 ✉☎

Ready To Settle Down—29-year-old, green eyes, beautiful hourglass figure, 5'8", Catholic, seeks a professional: must be in 30s, sexy, smart, funny, prefer Catholic/Jewish. Light eyes a plus. 5085 ✉

Greek Gentleman—55, 5'9", never married, living in Greece, seeks honest, tall female, 5'7" and taller, probably having light brown hair, who would like to live in both countries - for marriage and family. Send photo phone: 5062 ✉

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Very Attractive, Athletic—Intelligent Jewish woman seeks honest, fit man, 50s, with joie de vivre, for soul mate. Photo and letter. NYC/Westchester/CT. 4996 ✉☎

Very Nice Jewish PhD—52, kind, with charm, passion, character, integrity, humor, seeks one special (smart/sexy/warm/classy) Jewish woman. Photo. 5026 ✉

Pretty, Classy Lady—Blond hair, blue eyes, Italian-American with advanced degree, enjoys golf, travel, cooking, fine dining, being with family and friends. Seeks attractive, sincere white male, 48-58, with advanced degree, for all life's best in an honest, committed relationship. Photo/phone/bio. 5150 ✉☎

Chinese Female—Seeking friendship/relationship. I'm 46, single, smart, open, with good smile. Please be white/Asian male, 46-56, with same. 5129 ✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Offbeat?—Not weird, but own sense of self. More about inner life than outer show, if you know what I mean. Fit, 6'2", slim, writer, don't-look-it 53, luck in some things but not love, no kids, sort of intellectual. Seeks in-shape woman, 40s, smart, nonsmoker, level-headed, good voice, live in or beyond NYC. 5073 ✉☎

Handsome Blond Male—35, 5'10", Ivy-educated, business and home owner in north NJ, close to NYC, seeks never-married, educated woman, 26-34, who's looking for a serious relationship with shared goals. I have everything except someone special to share it with. I'm sophisticated, very real, fun-loving - but serious where it counts. Some of my interests include jazz and blues, Indian cuisine, the Village as well as club row, world events and pop culture. If you live in Manhattan or north NJ, and seek a conscious, aware and caring man, let's chat. 5082 ✉ ☎

Attractive, Slim—Professional woman seeks man, 55-60. Ballroom dancer, art lover, French speaker. Note/photo. 5142✉

Handsome, Successful Businessman—41, 6'2", looking for that special someone, 30-38, for a committed relationship, possibly more. Photo/telephone number. 5103 ✉

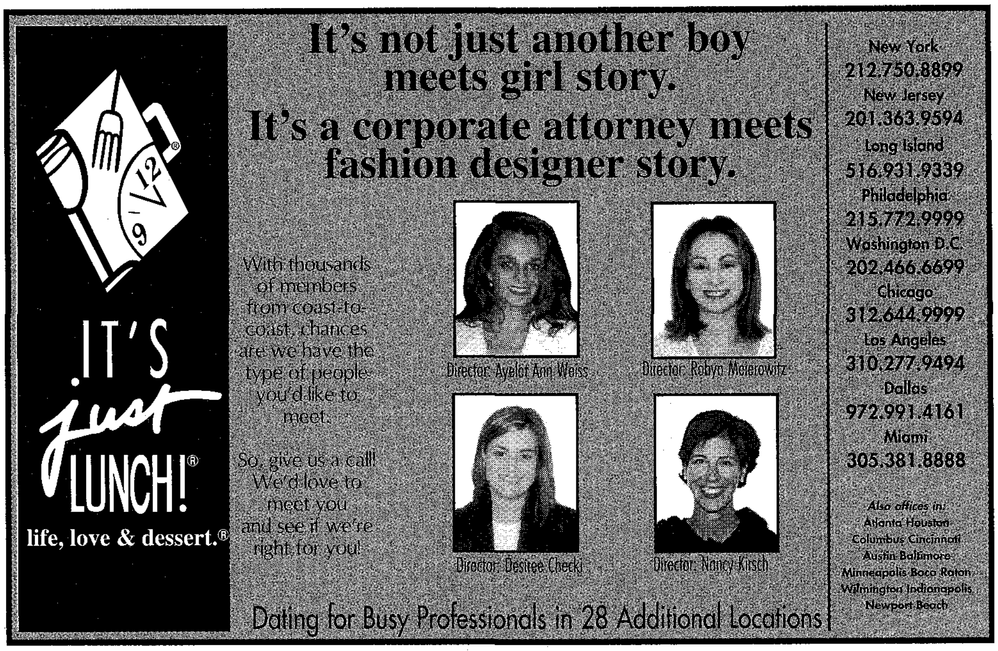
Soft, Warm, Pretty—Manhattanite seeks active, trim, humorous man, 60s-early 70s, who likes the arts, music and dancing, for long-term relationship. 5114 ✉

Celtic-American Writer—40, seeks mate for rec- and/or pro-creation. Fun-loving and kind, like Dana Carvey. Wordsmith-genius, like Shaw or Wilde. Looks like a genetically-improved JFK Sr. (see unruly.org./Sam/Sam.JPG). Built like Ivan Lendl. Or did he play for the Knicks? You are also a glaring aristocrat with very soft, beautiful eyes. 5041 ✉

Appealing—Very fit, very trim, cute and sweet, educated Jewish widow seeks cool gent, 66-75. 5086 ✉☎

Divorced White Female—NJ, 50, attractive. Looking for great guy, 50-65, for long-term relationship. A sense of humor a plus. Interests: movies, dining, the stock market. 5072 ✉☎

Cultured Society Lady—Seeks comparable gentleman to share the arts (50s-60s). Note/photo a must. 5081 ✉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Athletic MD/Executive—43, 6', 170 lbs, with brown hair, hazel eyes, swimmer's physique and rugged good looks. I am an outdoorsman (surfing, tennis, skiing) with city and beach homes, a tough-minded "man's man", but also very verbal/nurturing. Seek late 20s-early 30s, athletic, sophisticated and adventurous woman for long term/family. 5115 ✉ ☎

If You Admire—The women in Rubens' paintings, then read on. A beautiful, full-figured 40ish woman with a smile on her lips and a song in her heart, seeks a tall, handsome gentleman, 40-55, to explore the wonders of the city, of nature and of life. If you seek the same, perhaps we can harmonize. 5084 ✉

Ravishing Writer—Pretty, slim, cultured lady, both serious and fun, loves Mozart, travel and the arts. Seeks warm, bright professional man, 48-62, for friendship and romance. Photo. 5071 ✉

Essex County, NJ—5'10", handsome, riant, muscular, white professional male, into skiing, meditation, animals, alternative medicine - looking for female counterpart, 55 plus. Photo, please. 5095✉

Truly Special Man—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 5151✉

I Don't Ask For Much—You're a very attractive, in-shape woman, 30s-40s. You have a sense of humor and a sense of heart. I'm a 49 (really)-year-old, responsible, accomplished, good-looking, in-shape man who enjoys life and desires a lasting relationship. Recent photo/note. 5021 ✉

Romantic/Passionate Men...—If you are a nonsmoker, loyal, can communicate, and want a monogamous relationship with a white, 40-year-old, petite woman, send note. Photo a must. 5037 ✉

Deep, Warm—Attractive psychologist, very young 60s, seeks petite, pretty, shapely young woman. Photo a must. 5044 ✉

Pretty, Elegant, Affluent—Woman seeks MD/lawyer/CEO, 60-68. Photo. 5029✉☎

Wise, Witty, Wonderful, Warm—Winsome woman, 45 (looks 35), gym-fit (5'2", 119 lbs), is waiting patiently for male counterpart to share life's joys and sorrows. Custodial parent of 2 (13 and 16), professional (attorney), Jewish (nonobservant). Sleep alone okay, but wish for someone to share my bed, my thoughts and my heart with. Could you be the one? Phone/photo/note, please. 5035✉

Happiness Is Ageless—70ish widow seeks joy. 5074 ✉☎

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Southern Belle—32, sexy, independent, blond, 5'8", size 6-8, seeks fit, gentle male soul with inherent bravado, 35-49. Note/photo. 5058 ✉ ☎

Follow A Whim—And you'll have fun. Young 42-year-old woman, attractive, emotionally and physically fit, with a lively wit and highly refreshing personality, is in need of an intellectual, handsome and entertaining, 35-45-year-old man to help keep life interesting. 5031 ✉

See You—Tonight? Desirable, warm, friendly, caring, professional, single Jewish female, 37, never married, slim, 5'4", attractive brunette. Enjoys weekend getaways, the beach, swimming, jogging, golf, sporting events, concerts, theater, movies and just being with the right person. Wishes to meet a handsome, compassionate, kindhearted, sincere, intelligent, single Jewish male, nonsmoker, 35-43, for the possibility of a loving and bright future. Note/photo, please. 5137✉☎

Fun-Loving, Pretty Nurse—Seeks good-looking, tall, trim male, for fun. 5030 ✉☎

Pianist/Athlete—Seeks female under 40 for romance. Note/photo/phone. 5054✉☎

Pretty, Slim Brunette—Psychologist, 37, Jewish, seeks handsome, warm, fun professional for future. Photo. 5121 ✉☎

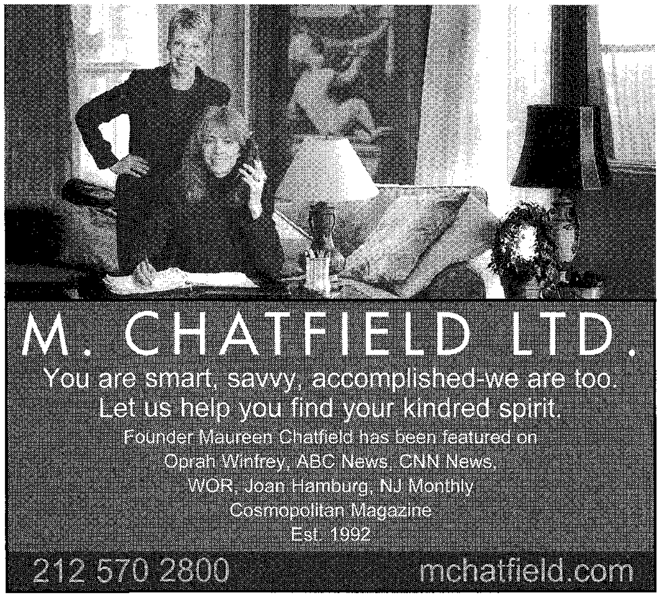
A Delicious, Special Lady—Shapely, sexy and smart, is awaiting a man, 65-75, who needs to be loved and cared for. He should be attractive, sensitive and financially secure, for an enriched, happy life together. 5048 ✉☎

Pretty, Lovely Lady—48, Jewish, 5'2", slim, auburn hair, big blue eyes - wishes to meet attractive, slim man with a sense of humor, for a happy relationship. 5011 ✉

Fit And Fabulous Blond Beauty—Successful, elegant, cultured, charismatic, upbeat, fun, seeks same in gentleman, 55 plus, nonsmoker. Note. 5057 ✉☎

Handsome, 6', 170 Lb, Slim—Trim executive, easy to talk to, comfortable to be with, emotionally and financially secure, young, in shape, 56 years old. Seeks equal, slim, trim, attractive, secure, 5'6"-5'11", Anglo-Saxon/Nordic female, 43-55. Note and photo, please. 5020 ✉

Hip Chick With Digs—Seeks cool guy to prowl around with...more? 5136 ✉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Tall, Handsome Mensch—Art director, 50, seeks tall, curvaceous lady soul mate, 40ish, for life's celebration. 5123 ✉☎

Retired Euro-American Lady—Beautiful, intelligent, educated, sexy and well-off, looking for a Christian, affluent gentleman, conservative, nonsmoker, 65 plus, for love and committed relationship. I'm 5'3", blue eyes, blond, active, healthy, love to travel, ski and be with you. 5096 ✉

Professional, Personable Latina—5'2", 41. Enjoys books, theater, travel, and R&B and salsa music. Seeks a self-evolved, tall gentleman with sophistication and finesse, diverse interests, compassion, humor, sincerity and good health. No smokers/drugs. Photo a plus. 5055 ✉ ☎

Nice-Looking Professional—Manhattanite, 49, 5'10", 180 lbs - enjoys skiing, tennis, NYC and travel. Seeks slender and lovely woman to share life's passions. No smoke. Photo/note. 5094 ✉

Sexy, Charming Blond—Financially and emotionally secure, seeks male counterpart, 40-59, to share life's best with each other. Photo, please. 5139 ✉☎

Handsome, Athletic MD, 39—Jewish, sincere, cultured and successful. Seeks beautiful, intelligent, athletic professional woman, preferably under 33. Photo, please. 5098 ✉☎

Attention: Female Tennis Fanatics—Also like hiking, golf and biking. Moving from NYC to NJ side of the Hudson in November. I am 46, divorced, tall, successful and a 4.0 player. Will reciprocate photo exchange. In NYC or NJ only. Antietem62@aol.com 5016 ✉

Laura Petrie Looking For Rob—Ritchie's off to college, I'm still cute as ever, just as smart and tons of fun, but I've movied from Bonnie Meadow to CT. Oh, Rob...where are you? 5015 ✉ ☎ e-mail: maglady00@aol.com

Classy Lady, Pretty And Athletic—Seeks bright, upbeat Jewish man, 50 plus. You're a fit, funny, caring, sexy guy who loves sports and outdoor life. I'm warm, accomplished and down-to-earth. Be my friend and partner. Note/phone. 5079 ✉

My Fall Wish List—To locate a slim, Jewish, professional, beautiful widow in her early-mid 60s (5 of 6 is also acceptable). I am a very young 70, widower, professional, tall and in very good shape. Note/photo appreciated. 5028 ✉

Summer Share—Hearts, wits, minds. Tall, pretty MD, 39, zaftig, brainy, fit, fun - loves wine, antiquing, the gym, the beach. Seeks 35-50, like-minded man for all seasons. 5013 ✉☎

She: Vivacious, Beautiful, Classy—Interesting, romantic, 5'5", in (212)/Boca, seeks He: lover of all things cultural, ready to travel, mensch, 55 plus. They: enjoy the best life has to offer together. 5130✉☎

Handsome Professional, 43—Athletic, world traveler, seeks slim, attractive woman, 30s, for romance, fine dining and travel. Photo. 5043 ✉

Beautiful, Elegant—South American lady, successful, enjoys the arts and a good life style, looking for a man, 59-69, possessing the same qualities and interests. Note/photo. 5141 ✉

Nice Jewish Guy—Gemini, doesn't feel or act 46, former artist, seeking a nonsmoking Jewish woman. 5110 ✉

Limited Time Offer—Attention: all thin, cute, Jewish, female, nonsmoking shoppers! We have a good-looking, 38-year-old, professional Jewish male. He is a 5'10", trim, dark-haired gentleman, and comes with these additional accessories at no extra cost: scruples, integrity, wit, charm and old-fashioned values. He enjoys playing/watching most sports, though is never opposed to being cultured. For further info, please send photo/note/phone. 5090 ✉☎

Professional Man—Low-key, 60s, slender, Jewish, seeks younger, educated lady, 5'8" plus: mentally, physically very strong, robust, solid! 5099 ✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind.

I Guess We've Both Tried—All the sane, unembarrassing ways to meet someone extraordinary. So, gulp... I'm an unusually attractive, athletic woman of substance, in my 50s. I'm blessed with a job I love, fabulous grown "kids", and a full NYC and Westchester life. Looking for a grownup with a major sense of humor and a minor self-involvement, who is highly accomplished, politically progressive and world-worried (not weary). 5014 ✉

Attractive, Intelligent Jewish Widow—Adventurous - loves reading, music, theater, the outdoors. Seeks upbeat man, successful, 60s plus, for meaningful relationship. Photo, please. 5068 ✉

Are You Ready For—An uncomplicated relationship with a gentleman with class. Single white male, 52, 5'10", physically fit, likes travel, movies, dining, the arts and music. Seeks an attractive female, 30-45, for love, laughter and forever. Please send photo/note/phone. 5059✉

Good-Looking, Warm Jewish Male—5'9", brown hair, blue eyes, with great smile, home on water in CT, successful, selective, affectionate, athletic, generous and caring. Enjoy outdoors, laughter, cozy nights, etc. Seeking long-term, special woman, 35-41, who is affectionate, attractive, with similar qualities and pleasures. Photo preferred. 5104 ✉☎

Nice And Easy—Divorced white male, 57, seeks a female, 45-57, to join in the pursuit of happiness. 5133 ✉

Partner Wanted—Happy, energetic, attractive, sincere, supportive, Jewish, financially secure, educated, funny, world traveler, great lifestyle, many diverse interests, youthful early 50s. Note/photo. 5034 ✉

Irish-Born—50, artist, own business, 6', brown/hazel, slim, dog owner. Seeks lady for relationship. 5042 ✉ ☎

Attractive Professional Male—53, fit, likes outdoors, movies, travel. Seeks Christian lady, 35-45. Photo. 5045 ✉☎

Wants To Be Someone's Sweetie—29, sexy, beautiful and intelligent, with long, wavy blond hair, thin and in-shape, seeks intelligent, kind and ambitious best friend for forever romance. Must be Jewish male, 30-39. 5125 ✉☎

Fabulous, Fit—50, single white female, professional, seeks single white male, compatible, nonsmoker, 42-56. Share conversation, comedy, culture, cuddling and more. 5146 ✉

Mensch/66—Seeks wit/fit, keen/political Ms. POB 171/10028. wschmerz@aol.com

Million-Dollar Man—40s, seeks one-in-a-million woman for world travel and exotic lifestyle. Photo/phone. 5126 N

Don't Wait - Be The First To Respond!!—I am a professional man in his 50s, 5'10", Jewish. My mother thinks I'm the best thing since sliced bread. I want to meet a woman who is intelligent, attractive, curious, exciting, has a sense of humor and loves NYC, in her 40s. The partner I am hoping to meet is one who wants to explore the many things life has to offer. I do! The trip should be great! I live with two women on the West Side - one dog is almost two, the other eight months old. Smokers okay. Waiting to hear from you. Letter/photo appreciated. 5112 NP

Vibrant Westchester Widow—Pretty, elegant blond, fit, shapely, loving, cultured, sensual, 60s, seeks romantic, upscale, youthful 68-plus man to share in life/interests, golf, outdoors, the arts, travel. Humor a must. Family-oriented. Note/photo. 5087 N

Witty, Wise, Warm, Well-Dressed—Woman, accomplished, Manhattan resident, seeks 45-65, lively, creative, sophisticated male companion. 5032 NP

Autumn Is For Lovers!—Single white male seeks autumn goddess, 26-33, for sharing crisp fall days in the Park and evenings by the fireplace. Please respond if you look and feel great in a sweater, or find the smell of burning leaves enchanting. Trim, handsome, 41, 6'1", affluent executive with no baggage is available for chauffeuring you through the country roads on weekends. Note and photo, please. 5111 N

Sophisticated, Witty, Lovely, Smart—Accomplished, professional Jewish woman, seeks caring, capable man, 5'10" plus, 50-60 years young. Sense of humor a plus. Photo. 5120 NP

Are You Up To The Challenge—Of an enticing woman? Dynamic redhead executive seeks 58-68 Homo sapiens for walk into the future. 5012 NP

NJ Gal—54, divorced and Jewish, with a sense of humor. Director position with pharmaceutical company. Rx for fun includes opera, ballet, working out, movies, trips into NYC. Looking to meet Jewish male, 48-60, successful professional, direct, honest, for healthy relationship. Nonsmoker. 5067 N

Gay Wasp Female, 51—Business professional - seeks similar with no baggage, addictions or dependencies, and ready for that emotional free fall. The adventure will begin with your note and phone number. 5017 N

Are You Ready—To see if we're meant to be? Educated, very attractive woman, 52, good shape, 5'7", blond hair, blue eyes. Single mom to wonderful little girl. Seeking man who has a heart big enough for two. 5056 N P

Sexy, Tall, Successful, Athletic—Wall Street mogul, 40, with boyish charm, seeks woman to be friend and lover. Sense of humor and valid passport a must. Will exchange photos. 5122 NP

Cut Above—Seductive, desirable male, PhD, 62, *seeks leggy lady. Photo.* 5052N

Attractive, Trim, Energetic—42-year-old, 5'1", Italian-American, single female, pediatrician; enjoys old movies, dancing, music and city life. Seeking fun, charming professional man, 38-46. Note/photo. 5018 N

Special Man, 58—Fun and attractive, seeks woman equal or better, to 49 3/4. Note/photo, please. 5053 N

You Won't Be Sorry—Wealthy, young-40s business owner seeks fun, well-balanced, very attractive female partner. I have three great young children, enjoy life, love the beach and doing stuff. You should be 5'4" or shorter, Jewish, secure, enjoy children and life. Note/photo, please. 5135 N

Relationship-Minded Male—Seeks bright, attractive, affectionate and healthy, nonsmoking female. I am a divorced Jewish businessman, unpretentious. I enjoy sports, movies. Note/photo. 4990N

Blue-Eyed, Pretty Woman—Trim, curvy 50s. Want secure, attractive man. 5109NP

Looking For Mr. Right—Not Mr. Tonight. This attractive, successful, fun-loving, New Jersey professional woman, 5'9" and in her 30s, seeks her perfect man. I love the beach, great conversations, hanging with friends... You're tall, dark and handsome (of course), love to travel (as do I), are funny, outgoing, kind, honest, intelligent, successful, active, Jewish, fun-loving and smart. Dazzle me with your words of wit! Photo too, please! 5131 N

Handsome Jewish Businessman—41, 6', fit, NJ, seeks slim, pretty Jewish female, 25-38, for shared life. Photo. 5091 N

Professional Man—College grad, 5'10", 162 lbs, 60, divorced, seeks slim, pretty woman, 40-55, to share NYC, theater and dining pleasures. Note/photo. 5061 N

European—Wall Street professional (but not type), not bad-looking but interesting, athletic - seeks classy, slim, romantic lady, 40-46, who is unpretentious, sexy and warm (do I ask for too much?). Recent photo/note. 5060 N

Attractive Financial White Widower—Secure, fit, athletic, 62, 5'8", wide interests, seeks attractive woman for long-term, caring relationship. Photo appreciated. 5038 N

Refined, Cultured, Sophisticated—Financially secure, beautiful Jewish widow, 60ish, young-looking, high energy, diverse interests, nonsmoker, seeks same in gentleman for concerts, dining, museums, enjoying the city - for companionship/romance. Photo, please. 5148 N

Share Your Life—With a gifted, creative man. Allow me to inspire you, to ease your hectic pace. Let's make time to discover each other, gradually, gently and with passion. I'm aware, keen-minded, a known designer/sculptor - healthy, fit, playful, appealing, late 50s. Seeking a female companion, 40s-50s, intuitive, bright, fit, lively, a creative eye. 5089 N

Pretty, Prep-Schooled Sweetie—Petite, shapely, divorced Jewish female, late 40s, with Master's degree. I enjoy tennis, golf, cooking, cozy evenings, stock market, show tunes and nurturing a relationship. Seeking a Jewish male, kindhearted, patient, established, who values the sweetness of life and is ready for a loving, loyal life together. Any geographic area. Letter/photo, please. 5119 N

Pretty, Warm, Spirited—Happy, quality, accomplished Jewish professional, 5'6", fit, very youthful early 50s, filled with life, love and laughter - kind, caring, sensitive and spiritual. Seeks soul mate. 5078NP

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Nice, Slim, Handsome—Jewish periodontist, 45, 5'10", seeks educated, thoughtful woman with a lively mind and passionate heart, 30-40. 5132 NP

Tall And Handsome—North Shore, LI, successful entrepreneur, youthful 55, emotionally and financially secure, seeks a bright, very pretty, slender, intelligent female (to age 49), with warmth, charm and a sense of self, and a need to balance her life with the right male counterpart. Recent photo, please. 5138 N

No Angel—Down-to-earth woman, 50ish, sense of humor, eclectic interests, warm, attractive, intelligent, in search of middle-aged man with warmth, humor and ability to give and take. NYC/Bergen and Essex County preferred. 5145 NP

Black-Haired Beauty—With grace and charm, seeks good-looking man who is intelligent, interesting and loves to have a best friend for a lover. Be 5'10" or over, 45-60. 5075 NP

Male, 45—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 4267 N

Gay Woman Seeks Collaborative Lover—(Pretty, slim, fit), 48-52, to share professional passion for writing, art and creative dialog, with romance and humor. E-mail: san913dy@aol.com 5117 N

Asian Beauty—MD, dancer, A to Z interests - globe-trotter; high energy/intellect; passionate/romantic; sweet/loving. Seeks similar, handsome prince (37-48) for marriage/kids. 5108 NP

Attractive, Sincere, Retired—European female doctor, diverse interests, seeks caring, humorous, intelligent, man, 68-72, for friendship and companionship - could be a resident of the tri-state area. 5113N

Pretty Jersey Girl—43, Irish-Catholic, slim, outgoing personality, seeks handsome male with a heart of gold, 40-50. Note/photo. 5066 N

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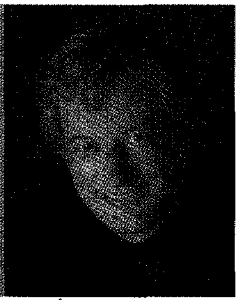

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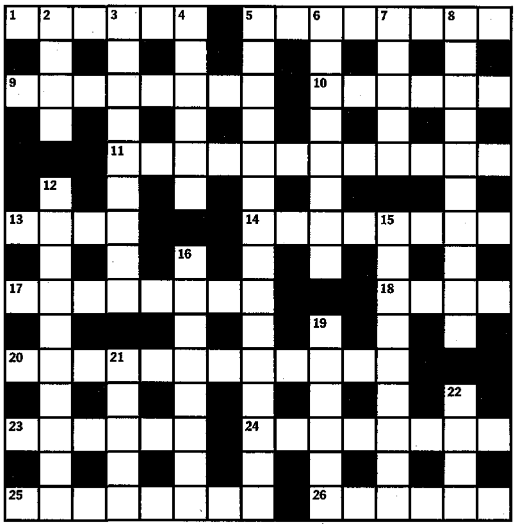
The 'Guardian' Crossword

ACROSS
1 Tongue of a shoe. (6)
5 Presentation of laws to be amended. (8)
9 Involved in a score or film story. (8)
10 To tear around or just go round. (6)
11 Announcement telling how to disengage one's parachute. (5,7)
13 A bygone city with a distinctive air. (4)
14 Be reluctant to suspend a footballer. (4,4)
17 Two birds seen in early part of the day. (4-4)
18 A meeting of hands express approval. (4)
20 Change bowler in successful enterprise. (5-7)
23 Slowly executed movement gets a soldier in trouble. (6)
24 Kind expression is important to the press. (4-4)
25 A dark girl's true bent, perhaps. (8)
26 A wave that flattens out. (6)



DOWN
2 Sweet kind of music. (4)
3 Group on board may have come across it. (9)
4 With the organ study over, got paid employment. (6)
5 Informs on how one starts the play. (5,3,7)
6 Clever operators nurses go for. (8)
7 True love can prove so extravagant. (5)
8 Lion is a cat violently opposed to mixing with mankind. (10)
12 Unable to work after leaving the fraternity? (3,2,5)
15 Call to mind. (2,7)
16 Blue-pencil our costs, 12 down. (5,3)
19 Are all his shots singles through cover? (6)
21 Sort of marbles Nigel played with. (5)
22 One covering end of chin in spots. (4)

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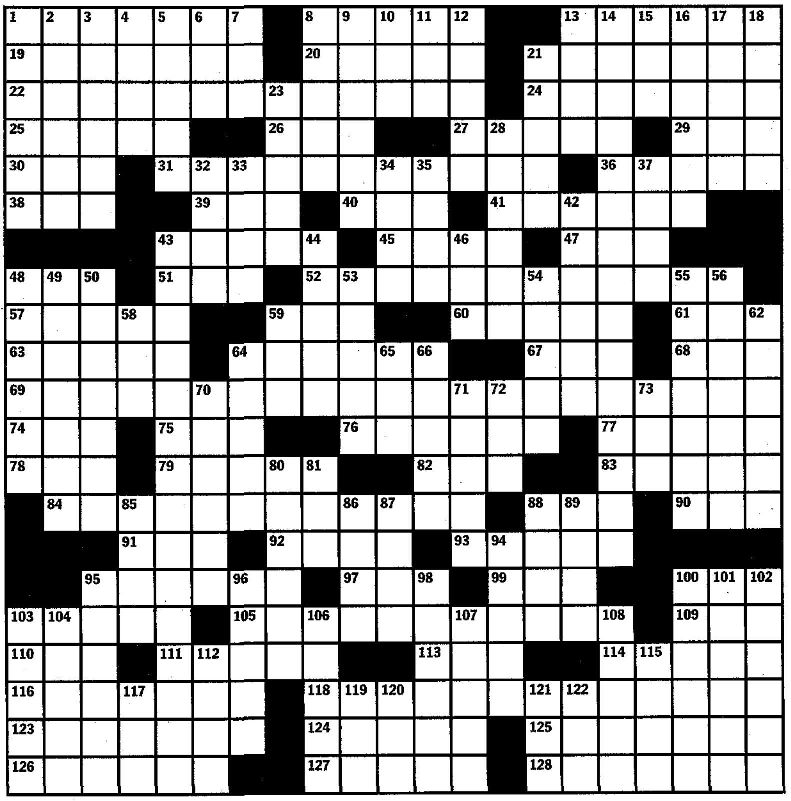
'History-Exam Bloopers': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Used the cassette again
8 Perfume give-off
13 Basketball credit
19 Tuscany, in ancient times
20 Ed Norton's workplace
21 Kind of fiction
22 Lincoln's fate at Ford's Theater?
24 Dictionary
25 Mafia honchos
26 Lawyer's retainer
27 Mod artist's genre
29 Likely
30 Before verse or corn
31 Where Noah landed?
36 Loosens
38 Common Market abbr.
39 Money player
40 Fond du ——, Wisconsin
41 Placid
43 Other people's children
45 Civil disorder
47 Cousin's dad, informally
48 Make lace
51 Comic-strip surname
52 How Joan of Arc died?
57 Bright thoughts
59 Golf norm
60 Veracity
61 Weep audibly
63 Fess up
64 Nobel-winning nun
67 Ocasek of rock
68 Belfast rebel gp.
69 Result of the Industrial Revolution?
74 Citrus drink
75 Neither's go-with
76 Moral philosophies
77 Pseudonym
78 Knight's title
79 Blows a whistle
82 See 94-Down
83 Tubular pasta
84 John Paul Jones activity?
88 The "Dirty Blonde" of a Claudia Shear play
90 '70s mind-training system
91 Wide-shoe trio
92 Between A.M. and P.M.
93 Say the letters of
95 "Grand" site in Arizona
97 "Spare" bone
99 Wise to the jive
100 Chew the fat
103 Sell tickets illegally
105 What myths are?
109 Each and every
110 Timetable abbr.
111 Actress Woodard
113 Decay
114 Waitress in "Cheers"
116 Clique
118 Pasteur discovery?
123 Vane bird
124 Steep rock face
125 Short shoulder covering
126 Pesters
127 Alfonse D'——, New York's ex
128 Unaffected by time

DOWN
1 Deliver from danger
2 Natural-gas constituent
3 Latitude line forming earth zones
4 Part of U.A.W.
5 Refractive crystal
6 "Ich bin —— Berliner": J.F.K.
7 Dit's Morse-code counterpart
8 Liability's opposite
9 Do further caulking
10 Have creditors
11 —— culpa
12 The manly —— self-defense
13 Maple-tree genus
14 Michelangelo opus?
15 Cinque plus uno
16 Should it happen that
17 Range of view
18 Portable dwellings
21 Roster of candidates
23 Alternative to 16-Down
28 Parish leader
32 Nashville's "grand ole" place
33 River to the Caspian
34 Undercooked
35 Battery fluid
37 Ending for clear or appear
42 Rural
43 Rebellion of 1773?
44 "First —— see tonight" (wishing verse)
46 Memorable Mel
48 Jeweled headdresses
49 Incorporated
50 Painting medium
53 Cara or Castle
54 Enveloping glows
55 Inane
56 Seoul citizens
58 Tire filler
59 Chest muscle, to weightlifters
62 Droopy-eared hound
64 "Presumed Innocent" author
65 Three-chevron G.I.
66 More than hate
70 Tom of a folk tune
71 Yelping cries
72 Toastmasters, for short
73 It's surrounded by eau
80 Leather processor
81 No seats, on B'way
85 Schnitzel meat
86 "My kingdom —— horse!"
87 Blue dye
88 Race assemblage
89 Xanadu's river
94 Camera sessions, with 82-Across
95 Box of cigarettes
96 Negotiation proposal
98 Suffering from loss
100 Distort verbally
101 WW II coalition
102 Explosions
103 Lower vertebrae
104 Sing like Bing
106 Holy city of Islam
107 Met soprano Anna
108 Land or sea artwork
112 Whoppers
115 Fratricide victim
117 Inner: prefix
119 City S.E. of Stuttgart
120 Inlet
121 Big TV maker
122 Scott Joplin's music



Solutions to last week's puzzles appear on page 173.

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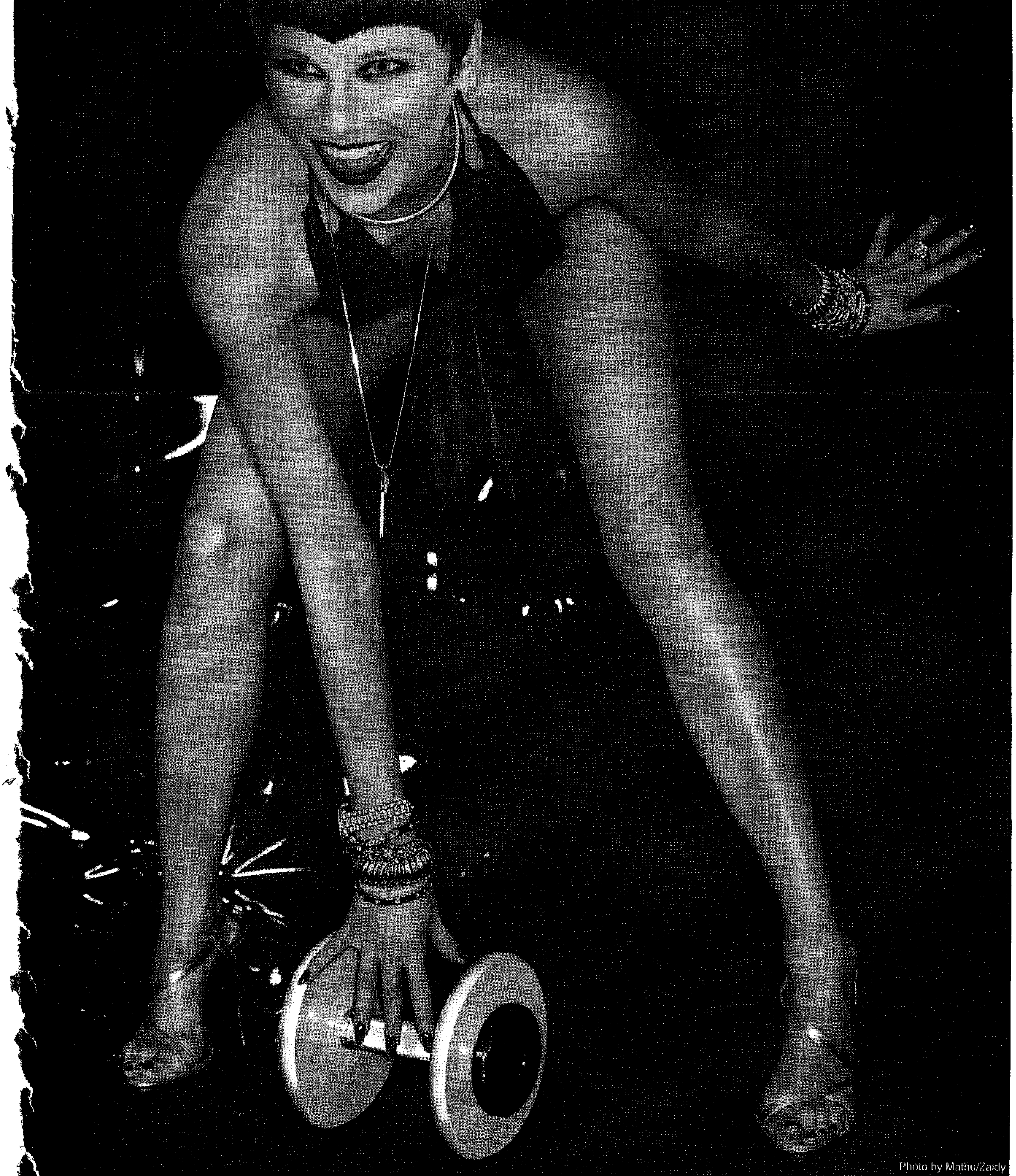

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